

# SPONSOR

NEW YORK  
N. Y.  
2 CENTS 2

Use magazine for Radio and TV advertisers

3 NOVEMBER 1952

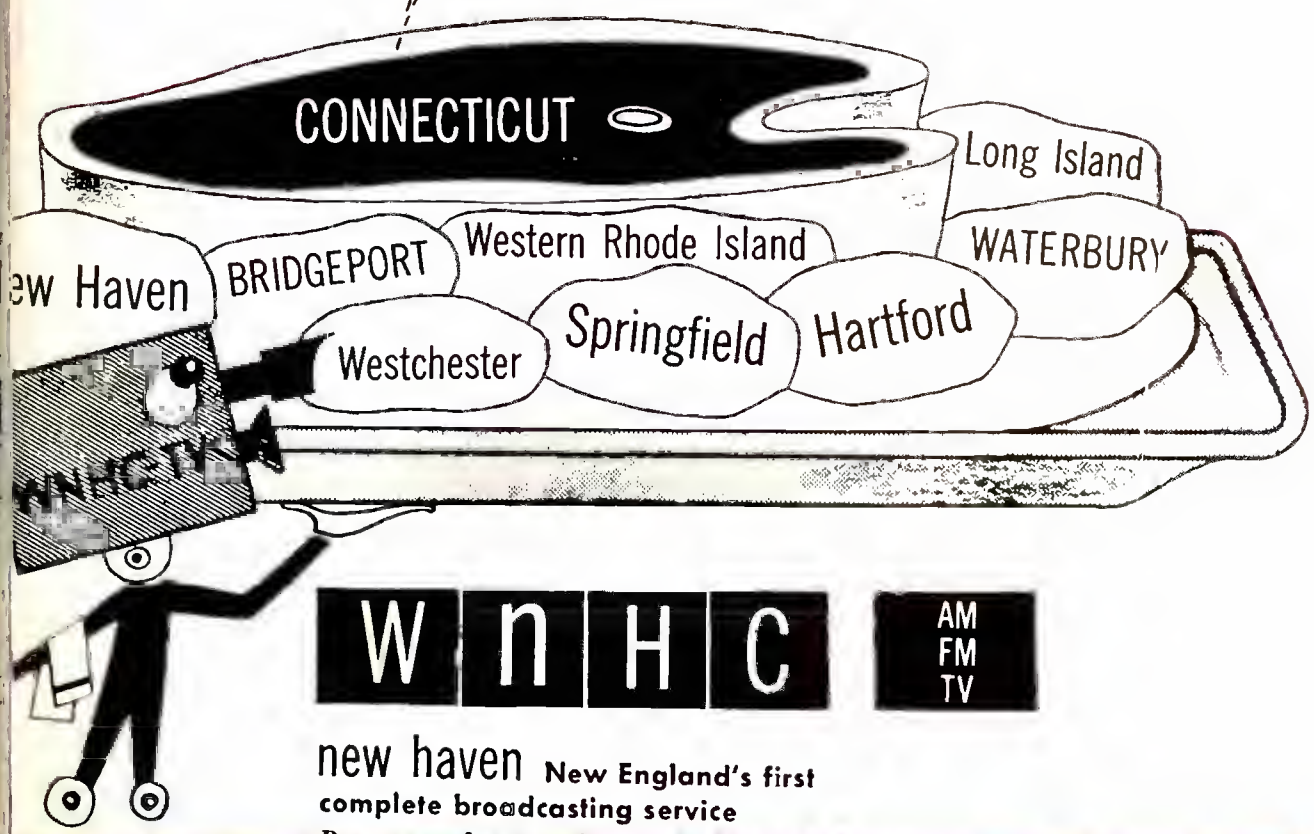
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SP 10-49 12220  
MIS FRANCES SPRAGUE  
NATIONAL BROADCASTING  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

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## NO "pot luck" at this house!

**Steak everyday!** Which means prime coverage of the vast WNHC-TV audience. Television *means* WNHC-TV to families not only in all of Connecticut, but in eastern New York, Massachusetts, western Rhode Island and much of Long Island. 91 publications carry WNHC-TV listings.



### RADIO-TV'S ROLE IN THE ELECTION

page 25

Bayer stays on top  
by astute use of radio  
to blanket nation

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reduce flexibility?

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Why clients compete  
for early morning  
radio availabilities

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**ATLANTIC REFINING CO. DOES A COMPLETE JOB...**

**SO DO HAVENS AND MARTIN, Inc. STATIONS...**

**WMBG  
WCOD  
WTVR**

"Atlantic keeps your car on the go"—slogan for Atlantic Hi-Arc gasoline and Atlantic Aviation motor oil—expresses the happy result of the Atlantic Refining Company's "complete job" from oil wells to service stations.

Havens & Martin Inc. provide Virginians with another kind of "service stations"—complete entertainment and public service via WMBG—WCOD—WTVR. They comprise the first complete broadcasting institution of the South. Today advertisers are as enthusiastic as audiences—and vice-versa—about Havens & Martin Stations. That's your cue, Mr. Timebuyer.



FIRST STATIONS OF VIRGINIA

**WMBG AM WCOD FM WTVR TV**

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.



# REPORT TO SPONSORS 3 NOVEMBER 1952

## CBS points finger at NBC regarding merger rumor

CBS hierarchy attributes to NBC source of report published in trade press to this effect: CBS will soon follow NBC lead and merge its TV and radio operation. CBS retorts NBC is smarting under displeasure NBC affiliates have allegedly expressed toward merger and hopes to lessen the heat from this quarter by needling CBS into adopting the single executive platoon similar to its operation.

-SR-

## Number TV stations by 1 January live up to predictions

One facet of TV that is living up to predictions concerns number TV stations to go on air between lifting of freeze and 1 January 1953. Figure generally cited at time of thaw by various trade sources, including SPONSOR, was 12 stations. And that guess looks good today.

-SR-

## CBS moves sales strategist into films

Transfer of Wilbur Edwards from KNX, Los Angeles, to sales director of CBS' film syndication division was prompted by fact he is one of ace sales strategists in CBS empire. Fred Mahlstedt remains with syndicate division as head of administration and operations.

-SR-

## Thompson's radio-TV tops magazine billings

Air media have become dominant with New York office of J. Walter Thompson. For first time, agency this year will bill more radio and TV business than magazine. Thompson for many years prior to radio ranked as top magazine agency. In fact, Thompson got its start as a broker of magazine space.

-SR-

## Stations urged to save campaign data

NARTB anticipates spate of Congressional probes into Presidential campaign. It is urging station members to keep detailed file on all negotiations and contracts for political time and make sure all dealings have been reduced to writing. NARTB figures radio and TV will be singled out for major scrutiny when spotlight is put on huge campaign expenditures. Summary of role air media played in election is contained in article on both candidates' campaigns starting on page 25.

-SR-

## TV syndication for fractional audiences

TV now appears big enough to support hour-long variety shows aimed at fractional audiences. Such a show built around Molly Picon, Yiddish comedienne, is being produced for syndication by David D. Polon packaging firm. Miss Picon, who for many years headed her own show over WMCA, N.Y., is also syndicated for radio.

-SR-

## 53 million listened to Series

Survey conducted by MBS disclosed 53 million listeners in approximately half of the 44 million homes in the U.S. heard one or more of the World Series Games. The female audiences for these games were surprisingly large, according to special study by Advertest for SPONSOR. (See "What's New in Research," page 56.)

## REPORT TO SPONSORS for 3 November 1952

### AFTRA expected to follow SAG in commercial film talks

Producers of TV film commercials in New York say they are not alarmed by Screen Actors Guild's threat to call strike. They expect collapse of negotiations between themselves and SAG to have following consequences: (1) Newly merged American Federation of Television and Radio Artists will petition the NLRB for another election to determine which organization (AFTRA or SAG) should have bargaining power; (2) AFTRA will oust SAG from its authority to negotiate, and (3) AFTRA will pick up where SAG left off. (See SPONSOR, 6 October 1952, for SAG demands.)

-SR-

### Agencies oppose AFTRA's pension demands

AFTRA has run into headlong opposition from ad agencies on one phase of its new proposals for compensation on live TV commercials and radio transcriptions. In addition to 15% increase in wage scales, union is seeking extensive social welfare benefits. These include insurance, hospitalization, and retirement payments. Agencies ask how can they be expected to grant pensions to actors, who have status of independent contractors, when their employees don't have such benefits.

-SR-

### CBS' November TV billings 60% above last year's

CBS estimates its TV network billings in November will exceed time sales for November 1951 by at least 60%. Increase of billings for October 1952 over October 1951 was 51%. Network anticipates total for 1952 to top last year's gross by 80%.

-SR-

### UPT installs TV in 5 more houses

United Paramount Theatres has added theatre TV installations in Dallas and Houston. Also planning installations in Los Angeles, Salt Lake City, and Buffalo, which will give chain total of 14 installations.

-SR-

### Soap opera may become next field for fact searching

Judging from murmurings picked up by members of SPONSOR's staff among agency men, soap opera may soon be coming in for some sharp reap-praisal. Queries being raised are: Despite good ratings, haven't soapers played to same audience year in and year out with recruitment of new listeners of paltry proportions? Haven't older line of operas completely exhausted their prospects? What proof is there that point of diminishing sales return hasn't set in some time ago? Isn't it possible thorough-going survey would show average housewife absorbed continuous stream of operas with such low level of consciousness that she would be hard put to identify product advertised with opera?

-SR-

### Elections boon to TV set sales

TV set manufacturers credit Presidential election with giving sales tremendous boost in older TV markets. Only one venturing estimate is President John S. Meck of Scott Radio Laboratories. He figures urge to watch conventions, campaign, and election results will be largely responsible for sales of about 2 million sets this year.

-SR-

### CBS will share guests with NBC

CBS TV will give NBC break during junket former is arranging for newspaper and tradepaper people to unveiling of CBS' Hollywood TV studios 14 November. If visitors from East would like to see NBC's new Burbank studios, CBS will provide auto service. CBS' invitation list may run as high as 200, with choice of train or plane.

(Please turn to page 58)



**what  
makes  
WLAC**



# Coverage

**...FOR ONE THING**

As enthusiastically reported in a recent independent 12 State survey of Station coverage for the J. R. STRICKLAND CO. of Memphis, Tenn. . . . *scheduling 11:00-11:45 six nights a week on WLAC since 1950* . . . the Strickland program is being received **SOLID IN 143 OF THE 175 CITIES SURVEYED.**

This report indicating "WLAC . . . **SOLID AT NIGHT**" in city after city prompted the Strickland Co. to write this . . . *"it's a genuine pleasure to buy WLAC . . . and if you don't quit producing such outstanding results for us, who knows, we may schedule 5 or 6 hours a day."*

**For a greater listening audience . . . for proven programming results**

**143 cities  
in 12 State area report WLAC  
"SOLID AT NIGHT"**

# WLAC

**CBS RADIO 50,000 WATTS**

**NASHVILLE, TENN.**

Represented Nationally by The Katz Agency

## ARTICLES

### **What air media did to swing the vote**

So important were radio and TV in the election that their use for the first time became a campaign issue. Here, just in time for post-mortems, is an objective report on each party's air drive, including names of admen who helped; the facts on the Republican "\$2,000,000" spot "blitz"

25

### **Bayer thrives on low cost-per-1,000**

Anyone can make and market aspirin yet one brand is out in front by far while selling at as much as 10 times the price of competitors. Bayer holds its lead by painstakingly careful use of advertising—mainly radio

28

### **Kids and animals: tips on handling them on the air**

Everybody loves a baby, except the director who has to make one smile for television. Children, and animals as well, can add charm to any show but it's wise to be forewarned of the problems as outlined herein

30

### **Coty launches a face powder**

If you've got a new product ready to bring out, Coty's radio-TV-merchandising technique may suggest an approach for you

32

### **How "Death Valley Days" made switch to TV**

Pacific Coast Borax believes in putting all its eggs in one basket. TV version of "Death Valley," on film and spot-placed, gets virtually whole budget. Rich backlog of radio stories aided conversion to TV

34

### **Is spot TV's new contract flexible enough?**

Some admen feel new 4 A's contract decreases spot TV's characteristic flexibility. Others like it. Here are both sides of the story

37

### **What sponsors should know about early a.m. time**

Big rush to get into TV-proof radio hours has made availabilities tight. But advantages of mornings make shopping around for good slots worthwhile

38

## COMING

### **Five-minute net radio shows**

SPONSOR has set out to answer questions like these: (1) How well do they sell? (2) How much do they cost? (3) Will the networks clear them for you?

17 November

### **Wrigley's silver anniversary with air advertising**

The \$36,500,000 Wrigley has spent during the past 25 years for radio-TV advertising has kept the company in top sales place among chewing gums

17 November

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**HAS TURNED SO. CALIF.  
RADIO UPSIDE DOWN!**



# HOOPER *RADIO* AUDIENCE INDEX

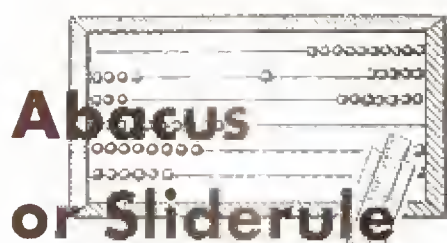
SEPTEMBER, 1952

SHARE OF *RADIO* AUDIENCE

	SETS	IND-5	NET-4	IND-4	NET-2	IND-3	NET-3	KLAC	IND-2	NET-1	IND-6	IND-7	OTH-
TOTAL* RATED TIME PERIODS	9.9	3.0†	8.6	5.8	16.2	4.2	11.6	14.6	5.7	21.5	1.1	2.1	6.1

\*Every rated hour given equal weight. For this reason this Total Index is not an arithmetic average of the Day-Part Indexes.

† The above measurements are adjusted to compensate for the fact that Independent Station #5 signs off at 7:00 PM in September.



... any way  
you figure it

# KROW

reaches more  
**Listeners-per-\$**

than any other  
**San Francisco or  
Oakland Station\***

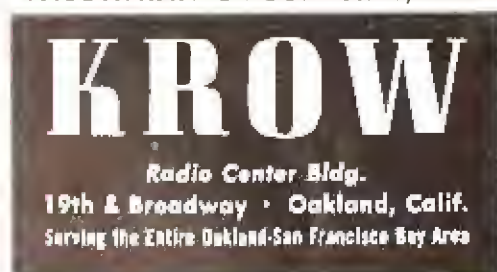
\*PULSE for Oakland and for San Francisco,  
June, 1952



## BEST BUY IN 2 MARKETS!

There's a billion-and-a-half dollar market on *each* side of San Francisco Bay! Over 150 result-conscious advertisers... local, regional, national... now use KROW of Oakland to reach *both* of these markets at the lowest cost-per-thousand of any station in San Francisco or Oakland. Incidentally, there are comparatively few TV sets in these markets.

For details, see  
**PAUL H. RAYMER COMPANY, INC.**



# Men, Money and Motives

by  
**Robert J. Landry**

## Only millionaires need apply

Last issue we discoursed on the business press in general, expressing our conviction that trade journals were usually useful but often inadequately appreciated. For example, trade papers provide an absolutely indispensable forum for the close inspection and candid discussion of program costs. Nothing could be more useful in so new and so unsure a medium as TV.

\* \* \*

Think on this. Apart from the deflating sense of trade journalism, the whole organized razzamatazz of ballyhoo is in the service of the big expensive shows. Stars make news. Stars give or are given parties. Sheer celebrity commands attention. Prestige wears a halo. Above all success squares everything. Who challenges the expense account of a high-powered salesman? Easy to understand how there grew up in radio a philosophy, now transferred intact to video, of gladly paying the premium charges exacted by established success. Why not? It was happy-making.

\* \* \*

Well and good and hurray for Santa Claus. Beautiful is as beautiful does. It may even seem quaint to be told that as early as 1935 the Association of National Advertisers was complaining that talent and production costs were running 40% and higher of radio time costs, a ratio that then seemed appalling to conservative, audited business minds. In the light of today's TV finances the anxieties of 1935 cannot be taken too tragically. They never had it so good.

\* \* \*

The case for big-time success need not be over-elaborated here. Suffice that in radio as now in TV it was recognized that beloved entertainments assured manufacturers and distributors of products a royal welcome and a dependable escort into the intimate family circle of the most sentimental, most grateful, most responsive, and most spending-inducible people in the world. For that assured welcome and escort, the talent costs may be entirely nominal. Fantastic sales results will justify fantastic operating costs every time.

\* \* \*

Clear enough? It's nice to be a multi-millionaire sponsor with valuable household franchises and doing business with multi-millionaire comedians. General Foods can contract for comics years in advance like crops. But suppose, just for make-believe, natch, you aren't a multi-millionaire sponsor at all. You might just as well be right off the boat from Lebanon. Nobody speaks your language.

\* \* \*

Bruce Stauderman, a program supervisor of WNEB, a Cleveland TV station, recently spent a fortnight in New York in quest of low-cost formats or low-cost talent. Everybody, mind you, was extremely polite to him, but, oh, so condescending to Cleveland money stand-

(Please turn to page 37)



# All It Took was a Honest Buck...

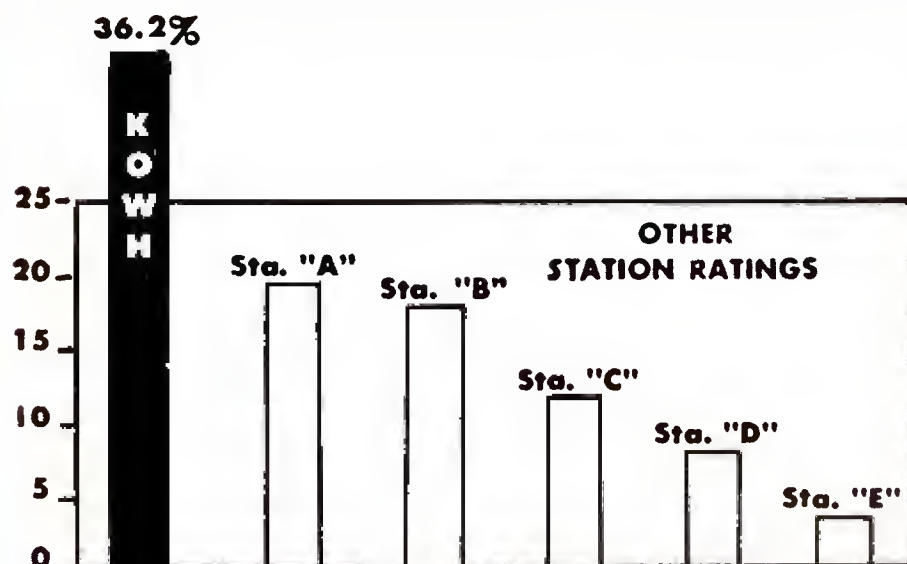


To start an Indian war. His denial of having kidnaped a settler's child called a lie by a hotheaded young lieutenant, Cochise stalked from a meeting and ignored the shave-tail's ultimatum to return. When the foolish soldier hung his brother in reprisal, the Apache Chief took his tribe on the warpath. It was later established his denial was the truth.

All it takes is a couple of honest bucks (a surprising few) to start an uprising in the Omaha, Council Bluffs area . . . an uprising sales record. Just invest them in spots on KOWH, sell to the big, "buy-happy" audience indicated by the Hooper averaged below for the twelve-month period from October, 1951, to September, 1952.

- *Largest total audience* of any Omaha station, 8 A.M. to 6 P.M. Monday through Saturday! (Hooper, Oct., 1951, thru Sept., 1952.)

- *Largest share of audience*, in any individual time period, of any independent station in all America! (Sept., 1952.)



# Kowh

OMAHA



**"America's Most Listened-to Independent Station"**

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

# LUCKY ?



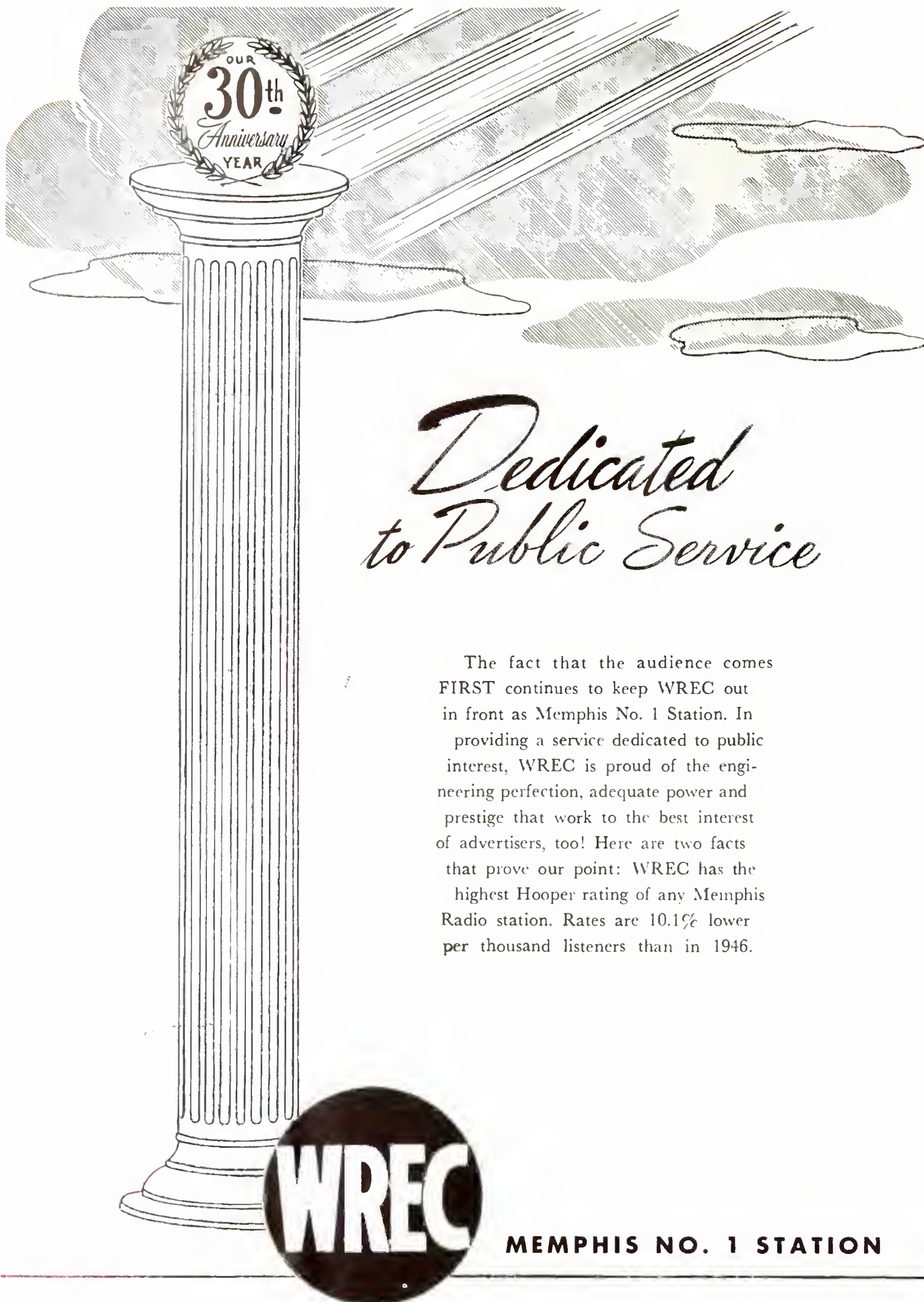


Sure. We can't guarantee we'll win 7 of the top 10 every time, as we did the first time up.

(Let alone 4 of the top 5...or 13 of the top 20.) But when you add ratings like that to our usual highest average nighttime audiences in all television...starting the new season even further out in front than last year...a pattern begins to emerge. And the whole thing begins to look less like good luck than good programming.

**THE CBS TELEVISION NETWORK**





## *Dedicated to Public Service*

The fact that the audience comes FIRST continues to keep WREC out in front as Memphis No. 1 Station. In providing a service dedicated to public interest, WREC is proud of the engineering perfection, adequate power and prestige that work to the best interest of advertisers, too! Here are two facts that prove our point: WREC has the highest Hooper rating of any Memphis Radio station. Rates are 10.1% lower per thousand listeners than in 1946.

# WREC

**MEMPHIS NO. 1 STATION**

REPRESENTED BY THE KATZ AGENCY

•

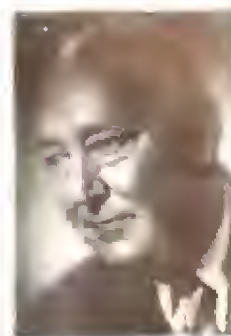
AFFILIATED WITH CBS, 600 KC, 5000 WATTS



# New and renew

## 1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Charles Antell, Inc.	Television Adv. Assoc.	ABC TV	Live Like a Millionaire; Sat 7:30-8 pm; 18 Nov; 52 wks
Buick Div., General Motors Corp.	Kudner	NBC TV 54	Buick Circus Hour; every 4th T 8-9 pm; 7 Oct; 10 progs
Gillette Safety Razor Corp.	Maxon, Inc.	CBS TV 64	1953 Orange Bowl Game Th 1:45 to concl; 1 Jan only
B. F. Goodrich Co.	BBDO	CBS TV 64	Burns & Allen; alt Th 8-8:30 pm; 16 Oct; 52 wks
Gruen Watch Co.	McCann-Erickson	ABC TV 36	Walter Winchell; Sun 6:45-7 pm; 5 Oct; 65 wks
Lionel Corp.	Buchman & Co.	CBS TV 49	All Aboard; Sun 12:15-12:30 pm; 19 Oct; 13 wks
Longines-Wittnauer Watch Co.	Victor A. Bennett	CBS TV 64	Thanksgiving Day, Xmas Day progs; Th 5-6 pm; 2 bdcsts
P. Lorillard Co.	Lennen & Newell	NBC TV 38	Smbassy Club T 10:30-10:45 pm; 7 Oct; 13 wks
Pearson Pharmacal Co. (Ennds)	Harry B. Cohen	NBC TV 39	Hollywood Opening Night; M 9-9:30 pm; 6 Oct; 52 wks
Philip Morris (Dunhill cigarettes)	Biow	NBC TV 36	My Hero; Sat 7:30-8 pm; 8 Nov; 65 wks
Procter & Gamble (Ivory Flakes)	Compton	DuMont 37	Rocky King, Detective; Sun 9-9:30 pm; 5 Oct; 39 wks
Vitamin Corp. of America	Kastor, Farrell, Chesley & Clifford	ABC TV 25	Billy Daniels Show; Sun 6:30-6:45 pm; 5 Oct; 52 wks
Willys-Overland Motors	Ewell & Thurber Assoc.	CBS TV	Omnibus; Sun 4:30-6 pm; 9 Nov; 26 wks
Young People's Church of the Air	J. M. Camp	DuMont	Youth on the March; Sun 10:30-11 pm; 12 Oct; 52 wks



## 2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Block Drug Co.	Cecil & Presbrey	CBS TV 62	Danger; T 10-10:30 pm; 16 Sep; 52 wks
General Mills	Dancer-Fitzgerald-Sample	ABC TV 55	Stu Erwin Show; F 7:30-8 pm; 17 Oct; 52 wks
Lever Brothers	J. Walter Thompson	CBS TV 55	Lux Video Theatre; M 8-8:30 pm; 29 Sep; 52 wks
Liggett & Myers	Cunningham & Walsh	CBS TV 63	Perry Como; M, W, F 7:45-8 pm; 29 Sep; 52 wks
P. Lorillard Co.	Lennen & Newell	ABC TV 62	Chance of a Lifetime; Th 8:30-9 pm; 18 Oct 52 wks
Reynolds Metals Co.	Russel M. Seeds	NBC TV 39	Mr. Peepers; Sun 7:30-8 pm; 26 Oct; 39 wks
Serutan Co.	Franklin Bruck	DuMont 9	Life Begins at Eighty; F 9-9:30; 3 yrs through 9 Sep 1955
Sylvania Electric Prods.	Cecil & Presbrey	CBS TV 39	Beat the Clock; Sat 7:30-8 pm; 27 Sep; 52 wks

## 3. Station Representation Changes

STATION	NETWORK AFFILIATION	NEW NATIONAL REPRESENTATIVE
Cadena Azul (Blue Network), 9 stns, Cuba		Adam J. Young International
WCMA, Corinth, Miss.	Mutual	Robert S. Keller, N.Y.
WDXE, Lawrenceburg, Tenn.	Mutual	Robert S. Keller, N.Y.
WDXI, Jackson, Tenn.	Mutual	Robert S. Keller, N.Y.
WENK, Union City, Tenn.	Mutual	Robert S. Keller, N.Y.
W'KE, Newport, Vt.	Independent	Kettell-Carter, Boston
WILS, Lansing, Mich.	Mutual	O. L. Taylor, N.Y.
WPTR, Paris, Tenn.	Independent	Robert S. Keller, N.Y.
WTWN, St. Johnsbury, Vt.	Indeocendent	Kettell-Carter, Boston

## 4. New National Spot Television Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Anahist Co.	Super-Anahist	Ted Bates, N.Y.	27 TV stns, coast to coast	One-min anncts; 20 Oct; 13 wks (plus radio campaign)
California Lima Bean Growers Assn.	Lima beans	Mogge-Privett, L.A.	5 markets: WBEN-TV Buffalo; WHAM-TV Rochester; WAVE-TV, WHAS-TV Louisville; WTVR Richmond; WSAZ-TV Huntington, W. Va.	Anncts; 15 Oct; 13 wks

Numbers after names refer to New and Renew category

Philip W. Lennen (5)  
Adolph J. Toigo (5)  
H. W. Newell (5)  
Walter O'Meara (5)  
C. F. Southward (5)

In next issue: New and Renewed on Radio Networks, New National Spot Radio Business.

National Broadcast Sales Executives, Sponsor Personnel, New Agency Appointments



New and renew

4. New National Spot Television Business (continued)

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Hamilton Watch, International Sterling (alt. sponsors) National Cranberry Association	Retail jewelers  Ocean Spray cranberry sauce	BBDO, N.Y. Young & Rubicam, N.Y. BBDO, N.Y.	20 key TV markets, coast to coast  Stns in Baltimore, Boston, Chicago, Detroit, Minneapolis-St. Paul, N.Y., Pittsburgh, St. Louis	Your Jeweler's Showcase, wkly half-hour drama series; started in Oct; 13 wks One-min, 20-sec, 10-sec anncts; 52 wks
Philip Morris & Co.	Dunhill King Size cigarettes	Biow, N.Y.	5 cities WMAR-TV Baltimore; WNAC-TV Boston; WABD New York; WCAU-TV Phila.; WNBW Washington, D. C.	Contest; plugged via news progs; partic day, night varied progs; 25 to 53 teaser anncts a wk; 4 wks through 16 Nov
Rapidol Distributing Corp.	Blensol color shampoo	Dowd, Redfield & Johnstone, N.Y.	17 markets coast to coast (co-op included)	One-min film anncts; also 15-min partic Ruth Lyons WLW-TV, Cincinnati; Dayton, Columbus
Tea Council	Hot tea	Leo Burnett, Chicago	10 major markets	One-min anncts, stn breaks day & night; 1 Nov; 20 wks Budget: \$450,000

5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
A. E. Aveyard William R. Baker, Jr. Robert J. Barrett Les Barry Deimar W. Beman, Sr.	MacFarland, Aveyard & Co, Chi, exec vp Benton & Bowles, N.Y., pres Howard Swink Adv, Marion, O., exec KFI, KFI-TV, L.A., TV dir & prod Pub rel & mktg consultant, Omaha	Same, pres Same, chmn of the bd Guenther, Brown & Berne, Cincinnati, acct exec Curt Freiburger & Co, Denver, asst tv dir Langhammer & Assoc, Omaha, acct exec, also chg pub rel
Robert F. Bender H. T. Brettelle, Jr. James B. Briggs George D. Bryson Thomas B. Coleman A. B. Dicus Edgar Donaldson H. H. Dobberteen Donn Fahnestock Bruce D. Hall Rollo Hunter George Kern Stanley J. Keyes, Jr. Philip W. Lennen Henry G. Little Robert E. Lusk Hays MacFarland Robert C. McCormick Chester F. McSpadden H. W. Newell Walter O'Meara	WKRC-FM, Cincinnati, sls & gen mgr Oldsmobile Div., Gen. Motors Corp., Detroit, exec Charles Blum Adv, Phila, vp Young & Rubicam, Ltd, London, mng dir Biow, N.Y., acct exec MacFarland, Aveyard & Co, Chi, vp WSYR-TV, Syracuse, superv TV prog oper Benton & Bowles, N.Y., vp & dir of media Conti Adv., Ridgewood, N. J., vp White Adv, Tulsa & Okla City, radio-TV acct exec John I. Edwards & Assoc., Hywd., copy chief Benton & Bowles, N.Y., media dir St. Georges & Keves, N.Y., exec vp Lennen & Mitchell, N.Y., chmn of the bd Campbell-Ewald, Detroit, exec vp Benton & Bowles, N.Y., exec vp MacFarland, Aveyard & Co, Chi, pres Allied Public Rel Assoc, N.Y., acct exec Fuller & Smith & Ross, N.Y., acct exec Geyer, Newell & Ganger, N.Y., exec vp J. Walter Thompson, N.Y., consultant	Haehnle Adv, Cincinnati, exec John Mather Lupton, N.Y., acct exec Geare-Marston, Phila, vp & acct superv Same, N.Y., vp & contact superv SSCB, N.Y., vp Same, exec vp Ketchum, MacLeod & Grove, Pittsburgh, radio-TV prod Foote, Cone & Belding, N.Y., vp chg media John Mather Lupton, N.Y., acct exec Same, mgr Tulsa office Erwin, Wasey & Co., L.A., radio-TV exec Geyer Adv., N.Y., media dir Same, pres, chief exec Lennen & Newell, N.Y., chmn of the bd Same, pres Same, pres Same, chmn of the bd Lloyd, Chester & Dillingham, N.Y., acct exec Hazard Adv Co, N.Y., acct exec Lennen & Newell, N.Y., pres Lennen & Newell, N.Y., sr vp, exec dir creative depts
Don Quinn	Benton & Bowles, N.Y., timebuyer	Doherty, Clifford, Steers & Shenfield, head time-buyer
Maubert St. Georges J. H. Shackelford	St. Georges & Keyes, N.Y., pres Allen & Marshall Adv., L.A., partner	Same, chmn of the bd Shackelford Adv. Agency, L.A. (new agency), owner
Vaughn Shedd Charles W. Shugert Stephen Sidle	Caoles Co, Chi, acct exec Shell Oil Co, asst to mgr, sls prom-adv Birmingham, Castleman & Pierce, N.Y., space buver	Yambert-Prochnow, Beverly Hills, Cal, vp Benton & Bowles, N.Y., acct exec Same, media dir chg of purch all radio-TV time
H. Bechtel Smith Charles F. Southward William E. Steers	Royal Lace Paper Works, N.Y., vp chg adv & sls Harry Atkinson Adv, Chi, vo Doherty, Clifford & Shenfield, N.Y., vy & secy	Kiesewetter Assoc., N.Y., vp, partner Southward & Assoc, Chi (new agency), pres Doherty, Clifford, Steers & Shenfield, N.Y., exec vp
Robert Swysgood Adolph J. Toigo Ray Warner Rita Joan Wagner Bryan Warman Barrett Welch William R. Wright	WKY-TV, Okla City, prod mgr Wm. Esty, N.Y., vp, dir of res Young & Rubicam, N.Y., radio-TV dept Morey, Humm & Johnstone, N.Y., acct exec I. M. Mathes, N.Y., adv & mdsq exec Foote, Cone & Belding, N.Y., dir mktg res Kenyon & Eckhardt, N.Y.	Curt Freiburger & Co, Denver, tv dir Lennen & Newell, N.Y., exec vp & gen mgr Young & Rubicam, Hywd, hd radio-TV comm'l dept Ellington & Co, N.Y., copy superv Comstock & Co, Buffalo, exec SSCB, N.Y., vo Ted Bates & Co, N.Y., acct exec

6. Station Changes (other than personnel)

KBTB, Denver, new stn, CBS TV and ABC TV affil	WKOZ, Kosciusko, Miss., WABG, Greenwood, Miss., WKRD, Rockland, Me., KSCA, Redmond, Ore., KOSF, Nacogdoches, Tex., KRBA, Lufkin, Tex., all formerly Independent, now ABC
KBUC, Corona, Cal., power increase, 500 to 1000 watts	WNOK-TV, Columbia, S. C., CBS TV affil, eff 1 Jan
KHQ-TV, Spokane, Wash., NBC TV affil, to go on air early in '53	WXEL, Cleveland, now ABC TV primary affil
WFMJ-TV, Youngstown, Ohio, NBC TV affil, eff '53	
WJTV, Jackson, Miss., CBS TV primary affil	

Numbers after names refer to New and Renew category

- T. B. Coleman (5)  
Barrett Welch (5)  
H. G. Little (5)  
R. J. Barrett (5)  
W. R. Baker, Jr. (5)  
  
C. W. Shugert (5)  
Wm. E. Steers (5)  
Robert Swysgood (5)  
Robert E. Lusk (5)  
Bruce D. Hall (5)





**RADIO  
10.35 HRS.**



**TELEVISION  
2.64 HRS.**



**DAILIES  
1.17 HRS.**



**WEEKLIES  
0.17 HRS.**



**MAGAZINES  
0.79 HRS.**



**IOWA RADIO  
USERS SPEND  
MORE THAN  
TWICE  
AS MUCH TIME  
WITH RADIO  
AS WITH ALL  
OTHER MEDIA**

**COMBINED!**

In the 1952 Iowa Radio-Television Audience Survey, just completed by Dr. F. L. Whan of Wichita University and his staff, every third family reached by personal interview was asked to keep an "In-home Activities Diary", quarter-hour by quarter-hour, the day following the interview.

The graph above shows one significant finding from this diary study. Dozens and dozens of other new facts also merit your careful study.

9,143 families were personally interviewed for the 1952 Study. Their response has furnished much new and authentic data which will be of greatest value to every advertising and merchandising man who has a stake in Iowa. Write today for your copy of the 1952 Survey—or ask Free & Peters. It will be sent you free, of course.

**WHIO**

**+ for Iowa PLUS +**

**Des Moines . . . 50,000 Watts**

**Col. B. J. Palmer, President**

**P. A. Loyel, Resident Manager**



**FREE & PETERS, INC.**  
National Representatives

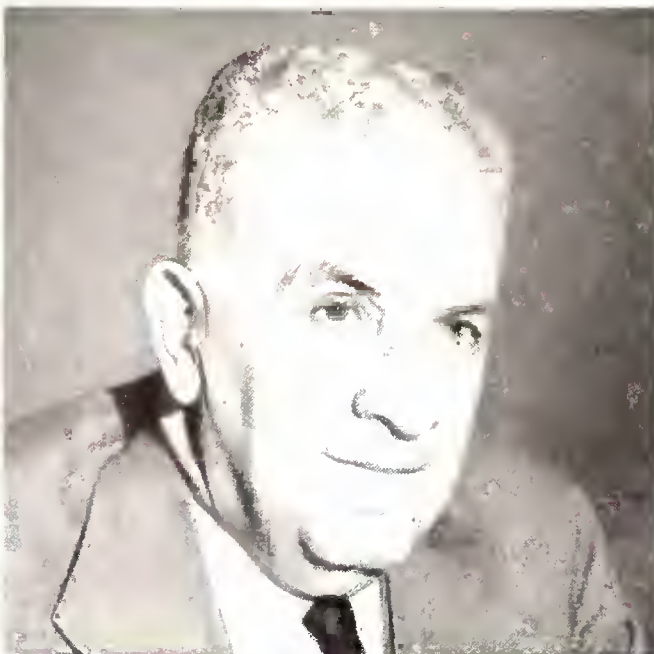


# What Leading Advertisers Think



EDWARD R. MITTON, *President*  
Jordan Marsh Company

"Jordan Marsh is pleased to begin its fifth consecutive year with WHDH. Our exclusive fifteen minutes of news every morning 7:30 to 7:45 on this station plays an important part of our radio advertising."



ARTHUR G. PLANTE  
*Ass't Vice Pres. Public Relations*  
New Haven Railroad

"Our sponsorship of the radio coverage of the Democratic and Republican National Conventions over WHDH exclusively was one of the most effective advertising promotions ever used locally by the New Haven Railroad. It was an excellent supplement to our continuing sponsorship of 'Hal Clancy Reports the News' 52 weeks of the year."



RALPH CAREY, *N. E. Manager*  
Shell Oil Company

"Shell Oil Company has sponsored five-minute news programs at least twice daily over WHDH for the past five years. When motorists drive in service stations with requests for the product advertised, we know WHDH is producing."

# What Leading Agencies Think



FRANCIS W. HATCH, *Vice President*  
Batten, Barton, Durstine & Osborn, Inc.

"Our programs for the First National Bank of Boston have been on WHDH without interruption during the past 2½ years. This continuing campaign has been most effective in helping to promote bank services."



J. PAUL HOAG, *President*  
Hoag & Provandic, Inc.

"For many years we have bought substantial amounts of both program and spot time on WHDH for various clients. Listenership figures provide a measure of the large and loyal audience that WHDH enjoys. Our own experience proves its responsiveness, measured by outstanding sales results."



JEROME O'LEARY, *President*  
Jerome O'Leary Advertising Agency

"We find that Boston radio, used intelligently will produce more customers per advertising dollar than any other medium. Our agency's radio billing is among the highest in New England. More advertising dollars are placed on WHDH than on any other individual radio station."



# About Boston's Leading Radio Station



**ARTHUR J. CHANTER**  
*New England Regional Manager*  
 Studebaker Corporation

Studebaker's sponsorship of the 6:00 P.M. news  
 nightly over WHDH is now in its fifth year. Such  
 longevity would never have been possible without  
 the full support of individual dealers. Nor would  
 that support have been forthcoming but for the  
 demonstrated value of the program."



**H. GILSON, President**  
 Washburn Candy Corporation

"The Washburn Candy Corporation has made  
 great strides in the promotion of its Waleeco  
 Coconut Bar; in this, WHDH has played a major  
 role. Our program sponsorship is now in its  
 fourth year."



**RALSTON H. COFFIN**  
*Director of Advertising and*  
*Sales Promotion, Consumer Products*  
 Radio Corporation of America  
 RCA Victor Division

"WHDH's promotion for 45 rpm records helped  
 to spearhead our national campaign. Their ideas,  
 follow-through, and cooperation have been out-  
 standing."

# About Boston's Leading Radio Station



**GABRIEL M. STERN, Exec. Vice Pres.**  
 Hirshon-Garfield, Inc., Boston

"Our numerous weekly radio programs on WHDH  
 have all done effective jobs for our clients in the  
 food, clothing, houseware, and luxury product  
 fields by creating strong New England consumer  
 demand for the clients' products, at a compara-  
 bly small cost."



**JOHN C. DOWD, President**  
 John C. Dowd, Inc. of Boston  
 Dowd, Redfield & Johnstone, Inc.  
 of New York

"Placing business from New York as well as Boston,  
 our agency realizes the stature of WHDH as one  
 of the country's leading independent stations. We  
 feel it is an extremely effective vehicle in any local  
 advertising campaign."



**GEORGE C. WISWELL, Treasurer**  
 Chambers & Wiswell, Inc.

"WHDH and Curt Gowdy make a great sports  
 team. We are currently sponsoring a very success-  
 ful sports program on WHDH five nights per  
 week for the Chevrolet Dealers Association."

850 KILOCYCLES • 50,000 WATTS • BOSTON

# WHDH





**You Can't Get  
Results in the  
RURAL MIDWEST  
with a  
"TWO-LEGGED  
STOOL"  
SCHEDULE!**

KMA offers impact in 140 RURAL counties of Iowa, Nebraska, Missouri and Kansas . . . 2½ million farm and small town listeners that are NOT reached by Omaha-Des Moines schedules.

**PULSE PROVES IT!**

In 23 rural Iowa, Nebraska and Missouri counties, KMA was the MOST-LISTENED-TO station during 234 quarter-hour segments each week—more than ALL other stations heard in this area combined.



**KMA**

**SHENANDOAH, IOWA**

Represented by  
Avery-Knodel, Inc.

In Omaha, it's Television Station KMTV (Channel 3) with 9 out of the top 10 TV programs. (July-August Pulse Survey) Contact Katz Agency today.

Under Management of  
**MAY BROADCASTING CO.**  
Shenandoah, Iowa

# 510 Madison

## TV FILM BUYING

We are faced with a problem of talent clearances, guarantee of sole ownership, etc., when purchasing TV animated film, live films, platters for radio use and layouts, artwork and photographs for general use.

Is there a standard contract form in existence and available that we as a purchaser or agent can use, to the effect that a seller, a producer of a film, animation, slide, photographs, or any other of the many recording devices, guarantee to us, his complete release of claim on said material and that he guarantees and insures us against any and all present or future claims made by talent, models, announcers, musicians, etc.?

The form should cover the intended market and/or media, and should, if possible, have provisions by which to specify the permissible market and/or media. It should also cover guarantee against possible copyright or patent infringements.

We are completely open to suggestions on this matter. If such a contract or standard form has been prepared, please advise us as to where we may obtain same.

JOHN H. MILLER, *Prod. Mgr.*  
*Lloyd Mansfield Co.*  
*Buffalo*

• So far as SPONSOR can ascertain no standard contracts such as reader Miller requests are in use. An agency tailors, SPONSOR learned, the protection clause according to the requirements of the particular case. If anyone knows of a set form of this nature SPONSOR would appreciate a copy of it, or information as to where it may be obtained by anyone else who may be interested.

## FAB STRIKES IT RICH

Your wonderful and very erudite article on success, which Colgate has had with Fab on *Strike It Rich* and *The Big Payoff*, certainly deserves approbation from your readers.

We who are the creators, producers, packagers of both *Strike It Rich* and *The Big Payoff*, are very gratified of the recognition you have given these two shows. I would like to take this opportunity to augment the success story of Fab by giving a well-deserved pat on the back to Les Harris at Colgate, and Sam Northcross at the Wil-

liam Esty Co., who have certainly given this success a great personal touch.

The success of both *Strike It Rich* and *The Big Payoff* are not purely accidental. I am sure you will agree that the success story is in the basic approach: selling a product like Fab through the heart of the women of America. This is an old basic idea which most admen are discovering anew, that the best selling of all is what you sell through the heart interest of such shows as *Strike It Rich* and *The Big Payoff*.

WALT FRAMER  
*Walt Framer Productions*  
*New York*

## SPOT BUYING

A postscript to your excellent September 8th article, "Fall trends in spot buying" . . .

You can find many national advertisers who have considered their total sales area as a series of specific market targets. Just a few, though, have taken the important *second* step to insure peak results. . . programs or recorded announcements geared to the folks they want to sell.

Today, there is more truth than fiction in that old saying, "It takes a Southerner to sell a Southerner." Radiozark, producers of programs and spots designed for the South, can testify to the results to be obtained by following the "natural" advantages of spot market radio as offered in your article.

WILLIAM K. ERMELING  
*Radiozark Enterprises*  
*Springfield, Mo.*

I am grateful to see that our client, Rayco Auto Seat Covers, was included in your spot buying trends round-up story.

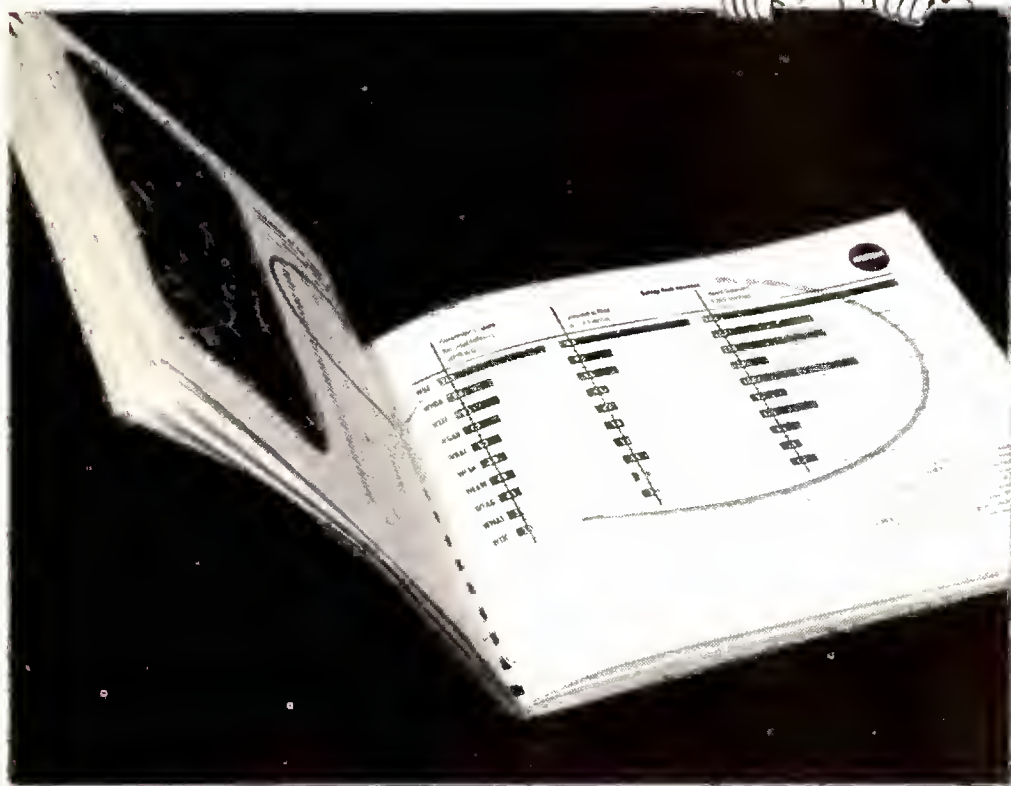
It even makes up for the fact that you did not mention Esquire Shoe Polish's return, after many years, to spot radio.

As you may know, we maneuvered the first buy of its kind for *Esquire* by renewing on the Kate Smith afternoon show this year on an alternate-week basis, adding spot radio, plus *Life*, *Look*, *Saturday Evening Post*, *Collier's*, the *Metro Group*, the *American Weekly*, and *The New York Times Magazine*.

NORT WYNER, *Ass't. to the pres.*  
*Emil Mogul Co.*  
*New York*



# SEE THE MOST THOROUGH AUDIENCE SURVEY EVER COMPLETED IN NEW ENGLAND!



**If you're selling in New England, you can't afford  
not to use this new Whan report!**

**Tells you the best hours, the best programming, the best station!**

## WBZ

## WBZ-TV

**BOSTON**



**WESTINGHOUSE RADIO STATIONS Inc**

**KYW • KDKA • WOWO • KEX • WBZ • WBZA • WBZ-TV**

National Representatives, Free & Peters, except for WBZ-TV; for  
WBZ-TV, NBC Spot Sales

**Interviews conducted in one of  
every 181 homes**

To give educators and advertisers a comprehensive picture of adult radio-TV listening habits in New England, Dr. Forest L. Whan has compiled a study that penetrates more deeply into this audience than any heretofore published. Interviewers visited more than 10,000 New England homes... one out of every 181 in the area. Each county, city, village and farm section received its proportionate share of the sample, based on the Federal Census of 1950. Sampling was also controlled on a basis of geography, urbanization, and economic standards.

### **A new diary technique**

Part of the survey was achieved through the use of written diaries left in the respondents' homes. A diary record of listening or viewing (by quarter hours) on *each set* (separately) was kept by selected families for a 7-day period. The results offer an excellent criterion for judging the effectiveness of various quarter-hours over the full range of the broadcasting week.

### **Set ownership and operation**

Among the 70 pages of findings are these: 98.5% of the homes checked have radios. Almost 60% have two radio sets or more. About half of the families own a TV set. *Simultaneous* use of radio and TV sets is more common than might be anticipated. Other findings, expressed in tables and charts in the printed report, include data on out-of-home listening; "listened to most" and "heard regularly" ratings for both radio and TV stations; shares of audience by quarter-hours; size of customary audiences; preference for type of program.

With this report at hand, you can tell in advance just where and how an appropriation can be spent most effectively on New England airwaves. We invite you to use the study for this purpose, and to choose media impartially for your own best interests. If you haven't a copy in file, get in touch with these stations, with Free & Peters, or with NBC Spot Sales.





WHEN  
YOU  
CHOOSE  
CANADA'S  
FIRST  
STATION...



in  
3  
years { Population up 11.4%  
Retail Sales up 36.9%  
CFCF local sales up 300%  
CFCF Rates up less than 15%

*Based on latest SM figures.*

**CFCF**

In the U.S., see Wood & Co.  
In Canada, All-Canada.



**Mr. Sponsor**

**W. R. Harman**

Sales and Advertising Director  
American Maize Products

When American Maize Products was ready to hit the market with a new, stream-lined Amazo Instant Dessert in 1948, the company started with a heavy black and white campaign, augmented by some spot radio. In 1950 Sales and Advertising Director W. R. Harman—or, "Harm," as his friends call him—decided to put American Maize's entire ad budget into the air media for an intensive radio-TV campaign. Since then—1950, that is—sales increased some 600%.

"This dessert is so easy to make," "Harm" Harman explained, toying with one of the colorful samples that were sitting on his desk, "that only an actual demonstration will persuade the housewife of the speed with which it can be served. We find, therefore, that either an explanation of how it is prepared by a well-known food personality like Mary Margaret McBride on radio, for example, or an actual TV demonstration, is much more effective in putting the product over than a fancy jingle or musical ditty."

In line with this type of reasoning is American Maize's sponsorship of announcements on some 150 different radio and TV programs ranging from morning and early afternoon women's participation shows to reach the housewife to a wide range of nighttime programs designed to appeal to career women. Falling into the latter category are one-minute announcements on such programs as *Night Owl Theatre* on WBZ-TV, Boston, at 11:00 p.m.

Working closely with Kenyon & Eckhardt, American Maize's agency since 1945, "Harm" Harman either personally sees the m.c.'s who sell Amazo throughout the country, or arranges for representatives from the firm to furnish them with material about the product.

"But we don't believe in writing the commercials for them," he added. "We just provide them with product information, and let them ad lib in their own style. We find that this type of sell by a woman with her own loyal listeners—and, incidentally, the m.c.'s we sponsor are almost all women—is most convincing to consumers."

A New Yorker by preference, "Harm" has been in the food business in one capacity or another for better than two decades. Before he came to American Maize six years ago, he was a v.p. of American Home Foods.

Though his interest in football at the University of Nebraska was at an active level, he is satisfied today with watching the games. "I like action," he says, "as long as I'm just watching it." ★ ★ ★



*Exclusive on WJBK!*

# HOCKEY CHAMPS ON DETROIT'S CHAMP SPORTS STATION



*Al Nagler*

**WJBK's POPULAR  
SPORTSCASTER**

Every Red Wing game comes alive with Nagler's graphic play by play description of each home game and vivid recap of all games away.

**WJBK** Key Station for  
Complete Schedule of  
**DETROIT RED WINGS  
HOCKEY GAMES**  
*At Home and Away!*

No wonder WJBK always scores with sports fans throughout Michigan! For many years the key station for Detroit Tiger baseball broadcasts, WJBK now comes up with another "must" for sports minded listeners . . . all the games of the Detroit Red Wings, the National Hockey League champions and winners of the Stanley Cup. That's another good reason why your best buy in the nation's hottest sports town is WJBK, Detroit's leading sports station.

# WJBK *Detroit*

A STORER STATION

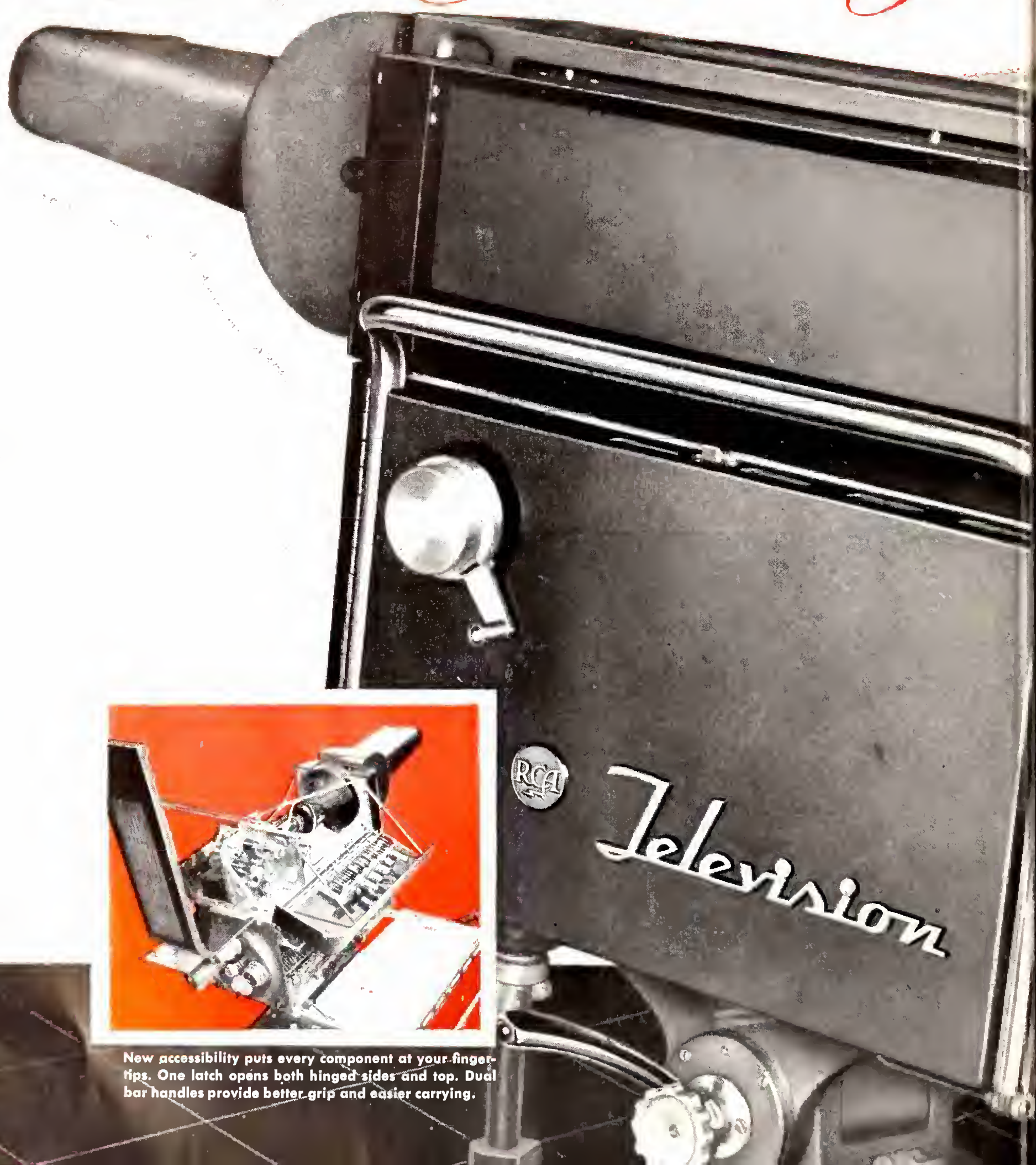
**CBS and DUMONT Television . . . Tops in MUSIC, NEWS and SPORTS on Radio**

National Sales Mgr., TOM HARKER, 488 Madison, New York 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY



# Completely



New accessibility puts every component at your fingertips. One latch opens both hinged sides and top. Dual bar handles provide better grip and easier carrying.



# New!

## RCA TV CAMERA

**TYPE TK-11A**

Here is the all-new TV camera the industry is talking about. The camera the leading networks are planning to use in their new Hollywood studios! The camera which will be used in most of the new stations this year—and next!

Leading network engineers (after

careful tests) have proclaimed the TK-11A the finest camera ever produced, easiest in the world to handle, and the simplest one to get at.

The TK-11A has all the proven performance of the world-renowned RCA TK-10—plus these new features:

**NEW** 7-inch viewfinder picture tube produces larger, brighter, and sharper pictures to help the cameraman.

**NEW** plug-in, high-stability video amplifier—with frequency response uniform to 8.5 Mc.!

**NEW** fixed-position alignment coil for the Image Orthicon. Electrical control of coil eliminates all mechanical adjustments!

**NEW** plug-in blower for cooling the deflection coil and the Image Orthicon!

**NEW** electronic-protection system guards your Image Orthicon against deflection failure, or loss of driving signals.

**NEW** "overscan" control takes burden off Image Orthicon during warm-ups and rehearsals; new vertical reverse switch for film pick-ups.

For complete information on the TK-11A,  
call your RCA Broadcast Sales Representative.



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DEPARTMENT CAMDEN, N.J.



Let's Talk

**Port 000**

the  
prosperous,  
progressive

port of

Mobile . . .

Metropolitan Population	Valuation Ala. State Docks
1940 114,906	1940 \$20,000,000
1951 231,105	1951 \$30,000,000
% Increase 101%	% Increase 50%

Where your

**Best Buy**  
is  
**WKRG**

**CALL**

Adam Young, Jr.  
National Representative  
General Manager  
or F. E. Busby

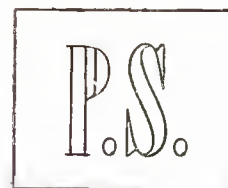


Mobile, Alabama

## New developments on SPONSOR stories



Cheerful-spinster puppets, good looking gal, sing of Jonny Mop in film pitches



**See:** "How times have changed!"

**Issue:** 1 December 1950, p. 34

**Subject:** "Delicate" products can be put over on the air if handled with finesse

The makers of Jonny Mop (a disposable toilet mop new on the market) felt that their product could best be sold via visual demonstration. The ideal medium: TV. But Jonny Mop was a ticklish product for video. Would it be commercially acceptable to TV stations? Could they devise commercials that would be in good taste, yet put the product over?

Executives at Personal Products Corp. and agency BBDO approached the situation cautiously. In the fall of 1951, they made their first TV experiment, using live one-minute participations in daytime shows on WBNS-TV and WTVN, Columbus, WHIO-TV, Dayton, Ohio. The tests were encouraging, according to Robert W. Johnson, Jr., Personal Products' v.p. in charge of new products. The station people pooh-poohed the company's initial anxieties.

Much reassured, the company decided to use TV film commercials in opening up the Southern California market. They created a commercial but before shooting it sent the storyboard around to about 20 TV stations for reactions. Comments ranged from "Nothing doing!" to "Wonderful!" The commercial (which shows a comely young lady demonstrating the mop) was released in California in March. This summer, they made additional film pitches featuring two spinsterish but appealing puppets. A few lines from one pitch:

**ANNOUNCER:** *Ladies, have you tried the revolutionary new way to clean bathroom bowls . . . more easily . . . more quickly? It's Jonny Mop—and here's how it works. Simply slip a flush-away Jonny Mop pad onto the permanent Jonny Mop handle, and swish it around. The Jonny Mop pad foams, sanitizes, deodorizes, and cleanses even in hardest water—then flushes away!*

Currently, Jonny Mop film commercials appear on 26 stations in 12 cities: Los Angeles, San Francisco, San Diego, Seattle, Chicago, St. Paul-Minneapolis, Washington, D. C., Baltimore, New York, Philadelphia, Lancaster, and Wilmington. The emphasis in most markets rests heavily on TV, though newspapers are also used.

"Not only have we gained acceptance for Jonny Mop in virtually every TV outlet we want," glows Vincent J. Robinson, Jonny Mop product director, "but we've gotten loads of praise." ★★★

SPONSOR



# the first national merchandising service in television

Now free\* to all TV advertisers, NBC offers the finest merchandising service in advertising. Why finest? Because no other can offer you the local, in-the-market support afforded by NBC's co-operating affiliated stations. Under the leadership of NBC's twelve district supervisors throughout the nation, NBC affiliates will work actively to sell your products.

## **Here's how it works:**

The NBC Merchandising Department will consult with you on all phases of your merchandising and advertising program. It will merchandise your total campaign — all media, not just radio and television. It will function as a trouble-shooter, making spot checks and surveys, helping to get distribution or displays in problem areas, training your salesmen and those of your distributors or wholesalers.

The best way to evaluate how well NBC Merchandising will work for you in television is to see what it has already accomplished in radio.

Here are a few examples:

## **NBC Merchandising has helped:**

A major beer company sell more beer in supermarkets — A well-known laxative manufacturer get better drugstore shelf position . . . A proprietary manufacturer sell over 233,000 cookbooks in a special offer . . . A national drug firm get food store distribution for its toothpaste . . .

These are just a few of the many services NBC Merchandising in co-operation with its radio affiliates is performing in radio and will perform for you in television.

## **NBC Television sells more than time and programs**

Television is unquestionably the most effective mass selling medium ever conceived. But even television must be properly merchandized to realize its greatest potency. That's why NBC introduces its merchandising service now.

## **Selling your product is our primary concern**

This service offers no pat solution for merchandising your product. It is completely flexible. Only after personal consultation with you, will a plan be designed. And it will be created to fit your specific needs. NBC Merchandising is the most *personalized* merchandising service available anywhere.

To learn just how NBC Merchandising can help you, we suggest you call or write us today.

*\*All service is  
furnished free; special  
materials at cost.*

# **NATIONAL BROADCASTING COMPANY**

*a service of Radio Corporation of America*

MORE

...on top of the highest *in the*  
*Minneapolis-St. Paul Market* of

**WCCO-TV**

Everyone up here knows the Foshay Tower, site of our antenna, is the tallest building in the Northwest; but few will notice the 80 feet *added* by the new WCCO-TV—6-Bay antenna; even fewer know an mv/m countour from an end run—can't count the 11,400 watts in power we *added* on November 10th.

But thousands of viewers know that WCCO-TV is better than ever before . . . down around Owatonna, out Hutchinson way, up at Pine City . . . in scores of towns 50 to 70 miles and more from WCCO's extended antenna.

This is just the first step . . . power up . . . higher antenna . . . 2964 new square miles of fine, consistent TV service from WCCO-TV; and that means *more* everyday viewer-buyers.

Early in 1953 we will have\* the maximum allowable power on the air . . . 100,000 watts . . . for still better service . . . to still more people . . . from WCCO-TV.

\*FCC permitting

Radio  
830 KC

**WCCO**

MINNEAPOLIS, MINNESOTA

**CBS**

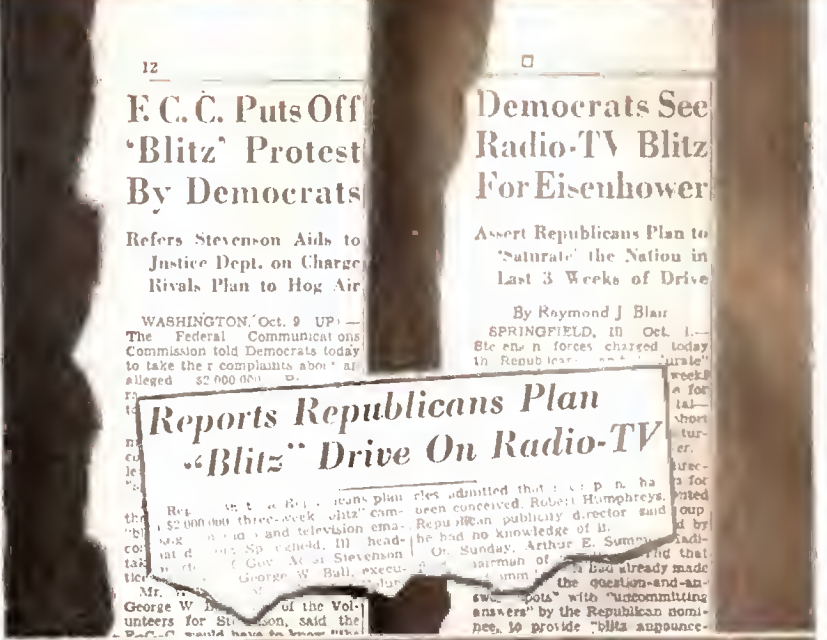
TV  
Channel  
**4**

Nationally represented by  
**FREE & PETERS** for TELEVISION  
RADIO SPOT SALES for RADIO





Dramatic defense of expense fund by Sen. Nixon (shown above with dog Checkers) reached 9,136,000 TV homes, drew "soap opera" charges, pulled 2,000,000 letters. Kudner's Jim Ellis, Jr. produced program



Charge that Republicans planned to spend \$2,000,000 for last-minute "blitz" campaign focused attention on role air technique played in campaign. George Ball, shown making charge, led Democratic volunteers

# What air media did to swing the vote

**Full report on most professional use of radio-television in political history**

**T**his year, for the first time since radio and television broadcasting began, air advertising techniques became an issue in a Presidential campaign. The Democratic Party singled out the ad fraternity for special opprobrium. It punched hard at the accusation that the Republican Party planned an advertising agency-inspired \$2,000,000 spot radio-TV "blitz" as well as jibing that Sen. Richard Nixon had resorted to "soap opera" techniques in his air appearances.

The charges launched by the Democrats were only one symptom of the

important stature radio and television had attained in the campaigning. More money was spent on the air by both parties than on any other advertising medium or other single form of communication.

To delineate the part radio and television played in the campaign, SPONSOR presents this report based on interviews with advertising agency and National Committee executives who had major roles in the air campaigns of both parties. It is designed to describe objectively the air strategy of each party without attempting to reach any con-

clusion as to effectiveness. (Presstime for this issue was during the week before the election so that no last-minute changes in strategy are reflected in this report.)

SPONSOR's editors hope that the facts which follow will furnish observers among advertiser and agency ranks with the basis for their own speculation, analysis, and Wednesday-morning quarterbacking. Though coming "hot off the griddle," it is also intended to serve as a reference source in planning radio and television strategy for future political campaigns.





## **Republican AM-TV strategy was built around Ike's fame**

**1.** Extensive use of national TV wasn't deemed necessary in early part of battle because General was public figure

**2.** Use of regional radio and local TV permitted candidate to stress policies which were popular in each locality

**3.** Saving air budget in early stages permitted GOP to splurge at finale, sandwiching Dem's last half-hour pitch

**4.** High-powered 20-second TV spot campaign in homestretch was first political use of time-tested, commercially successful saturation-type technique



## **REPUBLICANS: Agencies held air fire for spot, net surge in last two weeks**

**SLOW BUILDUP** The Republican Party's air campaign started out quietly. It wasn't until the last two weeks of the campaign that the opposition began to wonder whether it was true (as the Republicans had claimed) that a lack of funds had kept GOP radio and especially TV to a minimum early in the campaign—or whether the Eisenhower-Nixon team had mouse-trapped them with a “hold your fire” strategy.

Compared to the Democrats, the Republicans got off to a late start. They didn't appoint an advertising agency until three weeks after their candidates were nominated. The Kudner Agency, which had successfully worked on Sen.

Robert Taft's Ohio campaign in 1950, got the nod. Impressed with the size and scope of the task ahead, Kudner President J. H. S. Ellis invited Ben Duffy to have BBDO share the task.

In time for the official Labor Day opening of the quadrennial campaign, faces long familiar on Madison Avenue began appearing in Republican war councils in New York, Washington, and Denver.

Jim Ellis, Ben Duffy, and Gen. Eisenhower conferred in New York. Kudner's Frank Armstrong turned up in a huddle with GOPmen Robert Humphreys (publicity chief) and Edward Ingle (radio-TV director) at Republican National Committee headquarters in Washington.

Dick Farrier was designated account executive for Kudner and Jock Elliott was his BBDO counterpart.

Ike's campaign train took on a BBDO crew: Walter Tibbals to produce the General's radio-TV appearances; Hugh Rogers, Don Rowe, Jeff McGuire, and Jim Bridges working as leap-frogging advance teams for broadcasts.

Rushed to the Kudner office in Washington were Joe McParland to

deal with air activities and Wendall Gibbs to supervise film and tape details.

Back in New York, BBDO's Carroll P. Newton was picked to head up radio-TV time buying activities and Kudner hurriedly recruited former J. Walter Thompson timebuyer, Linnea Nelson.

Aboard Sen. Nixon's train were Ted Rogers (on leave from Dancer-Fitzgerald-Sample), and Kudner's Bruce Allen.

Throughout the campaign, cooperation between the two agencies resulted in an even distribution of the work load and exceptionally smooth relations were maintained, the agencies told SPONSOR.

**LITTLE EARLY TV** Eisenhower's appearances on TV at the Convention had helped generate tremendous interest in him as a person. His pledge to visit “every nook and cranny” of the country brought in thousands of requests for personal appearances. He was eagerly sought by veterans' groups, and celebrants of every kind of event  
(Please turn to page 89)

Kudner's Jim Ellis and BBDO's Ben Duffy joined in formulating plans for Ike & Dick campaign







## With Stevenson "unknown," frequent TV use was a must

1. To familiarize public with Adlai's features and policies, Dem's relied most on network television-radio simulcasts
2. Personal-appearance schedule was set to insure that Stevenson would be in city with TV facilities on preset dates
3. Appointment of agency in advance of national convention allowed purchase of prime time without preemption cost
4. Supplementing national coverage, task forces made radio pitches to women, liberal, labor, nationality groups with local groups paying the bills

## DEMOCRATS: Twice-weekly simulcasts acquainted public with Stevenson

**EARLY START** It was in May that the Joseph Katz Co. of Baltimore and New York was selected to guide the advertising strategy of the yet-to-be-selected Democratic candidate. With a tentative budget of \$2,000,000 to work with, the agency's president, as his first move, huddled with Democratic National Committee Radio-TV Director Ken Fry and Katz Media Director John T. McHugh.

From the start it was agreed that air media would play an important role. A decision to buy a time segment as a regular "franchise" during the final eight weeks of the campaign was followed by a strategy conference covering these two points:

1. *What is the best time segment for us to use?* The Democrats decided that 10:30-11:00 p.m., E.S.T., was best because it was not too late to draw a large audience in the East, but late enough for live broadcasts and telecasts to reach the other regions of the country at a reasonable hour.

2. *What are the most desirable nights to use?* The Democrats reasoned that Saturday and Sunday evenings were loaded with top-rated TV

shows which would be too expensive to preempt and too popular to buck. And Sunday was never considered a good night for political discussions. Monday night they ran smack into *Studio One*, CBS TV. Wednesday night was Pabst Blue Ribbon fight night on CBS TV, and Friday evening Gillette tied up the audience with its *Cavalcade of Sports* bout on NBC TV. That left Tuesday and Thursday.

Accordingly, in late May, the Joseph Katz Co. bought 18 half hours of prime radio and TV time for the Democrats, covering the Tuesday and Thursday half hours from 2 September through Election Day. An important element in the thinking here was the desire to build an audience listening habit on these two nights.

At the same time, negotiations were opened to tie up the 10:30-11:00 p.m. segment on all four radio and TV networks for 3 November, Election Eve. By making arrangements this early for the last-minute barrage, the total outlay for preemptions was held to \$700.

**AIR STRATEGY** When the Democrats nominated Gov. Adlai Steven-

son in Chicago, air plans were worked out in detail. As Joe Katz explains it: "We had a three-phase program. First, get the candidate seen and heard by as many people as quickly as possible. Second, make the Governor's policies on every topic known. Last, answer attacks and mop up in the crucial areas."

With the campaign under way, Ken Fry moved to the Springfield headquarters to coordinate Stevenson's travel plans with radio-TV schedules.

Under the direction of Joseph Katz, the following assignments were set up: Radio Director Robert Swan worked closely with Gov. Stevenson; Lloyd (Please turn to page 92)

Joseph Katz heads up agency which got off to an early start, bought Democrats "franchise"







**59c**

## Bayer costs more, sells more

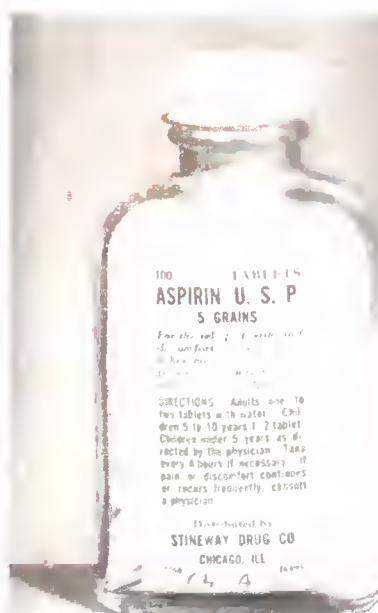
Brands of aspirin pictured were shopped recently by "Consumer Reports" magazine at prices shown in red. Fact that Bayer is able to maintain wide lead over all competitors while selling at higher price than many other brands is tribute to confidence in product built by advertising, mainly on air. Squibb Aspirin, not shown here, was also shopped at 59¢. Bayer fair-trade price for size shown is 75¢



**11c**



**9c**



**6-7c**



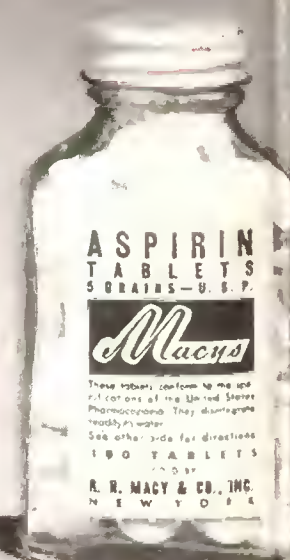
**6-7c**



**6-7c**



**6-7c**



**6-7c**

# Bayer thrives on low cost-per-1,000

Radio is firm's major medium because it reaches most people per dollar

You've heard it said again and again: "Aspirin is aspirin. There's little difference between one brand and another." Yet Bayer Aspirin, selling for as much as 10 times the price of competing brands, leads all others by far. More than for almost any other type of product, advertising makes the big difference. And in the case of Bayer radio has been the major factor. From 66 to 90% of its ad budget has gone into radio ever since it entered the medium with sponsorship of the *American Album of Familiar Music* in 1931.

A top-level executive of the Bayer

Co. (a division of Sterling Drug Inc.) puts it this way: "We are the Cadillac of aspirins. Radio and other advertising has done that for us—though I assure you the product itself merits respect: we go far beyond government

## case history

requirements in making it pure and uniform."

No one can say just how big a slice of the aspirin market belongs to Bayer. Even company officials will tell you

they don't know because the standard marketing surveys like Nielsen Food and Drug Index don't go into bars, gas stations, and lunch counters where many smaller brands are sold. But when it comes to the regular channels of distribution via drug stores Bayer's own estimate is that it makes 50% of the sales. In terms of dollars, the percentage is higher because of the price differential.

Just how large a market aspirin has is indicated by *Drug Topics* estimates of the 1951 retail sales of aspirin. The magazine puts spending for aspirin in all outlets at \$46,420,000; spending in



drug stores only is estimated at \$23,080,000. Bayer sales figures have never been published (the annual report of Sterling Drug lumps sales from all divisions) but trade observers say a gross of from \$12 to \$15 million, wholesale, is a conservative guesstimate.

The advertising strategy Bayer relies on to keep its sales leadership has classic simplicity. "We just keep wetting down the ground all the time. It's a sprinkling-can operation," says a Bayer spokesman (company policy rules against statements mentioning individual executives by name).

Radio does most of Bayer's sprinkling. It has four network radio shows and a 52-week spot radio campaign embracing over 500 stations. The rest of the budget goes for one network television show and magazines, Sunday supplements, and newspapers.

When Bayer started in radio with the *American Album of Familiar Music* in 1931, it cut back printed media to about 10% of its budget. But in 1940 the company decided that maintaining visual identification of the package was important enough to justify reducing the radio share of the budget—despite the success it had experienced on the air. Printed media's share was accordingly increased to one-third of the expenditure where it remains today.

Bayer regards radio as the lowest cost-per-1,000 buy among all media. (For example, *Stella Dallas* on NBC during July 1951-June 1952 averaged a cost-per-1,000 listeners of \$1.28. Nielsen.) The company likes radio, too, because there is more audience research available for the air medium than for any other. "We know what we're getting when we buy radio," is the company's attitude. "With printed media, it's often hard to say how many readers saw your ad. We can assume that most of the people who listen to a program heard the commercials."

Another reason radio fits Bayer's needs is that it enables the company to reach its potential customers during varied segments of the day. People get headaches at different hours and "we believe in reaching them when they need the product with the suggestion that it can bring them relief." (Copy for Bayer commercials on early morning spot radio shows, for example, asks the question: "Did you get up with a headache this morning?")

Bayer's four network radio shows are: on MBS, *Ladies Fair*, Monday-

Friday 11-11:25 a.m.; on ABC, *Mystery Theatre*, Wednesday 8-8:30 p.m., *My True Story*, Monday-Friday 10-10:25 a.m.; on NBC, *Stella Dallas*, Monday-Friday 4:15-4:30 p.m.

Two of these shows, *My True Story* and *Stella Dallas*, are on for 52 weeks. The latter soap opera is a longtime Bayer vehicle, dating back to 1937. Dancer-Fitzgerald-Sample is Bayer's agency concentrating on the air media; Thompson-Koch is its agency for print and both associations date back for over 20 years.

As the current lineup of network shows indicates, Bayer doesn't go in for star vehicles or lavish productions. "We never buy names," the company told SPONSOR. "You lose control of your show and your costs when you do. We'd rather have an average good rating and keep a show's cost at say \$4,000 year-in, year-out than start with a \$20,000 vehicle that costs you \$30,000 the next season. A lot of advertisers entertain themselves. We're just trying to entertain the people who'll buy our product."

When Bayer picks a show, it's with the expectation of long-term sponsorship. To keep costs from spiraling, Bayer signs programs up to a "real estate" contract, eliminating yearly renegotiation. Bayer's current soap opera, *Stella Dallas*, is produced by Frank and Anne Hummert. It was Frank Hummert who as a partner of Blackett, Sample & Hummert created the *American Album of Familiar Music* and brought Bayer to radio; he remained producer of the show throughout its run. (When Hummert left the agency to concentrate on show production, its name became Dancer-Fitzgerald-Sample. Bayer in the years afterward had as many as half a dozen Hummert programs on the air concurrently.)

Though Bayer believes in buying programs for the long haul, it keeps

(Please turn to page 34)

#### Bayer has four net radio shows

"My True Story," ABC, on 52 weeks, M-F. Shared sponsorship with other Sterling brands cuts cost

"Mystery Theatre," ABC, on TV as well as radio. TV version, on film, is only Bayer TV entry to date

"Stella Dallas," NBC, is soap opera produced by Frank, Anne Hummert; been on for Bayer since '37

"Ladies Fair," MBS, has advantages of informal sell. Firm prefers low-cost shows to star vehicles



"American Album of Familiar Music" was Bayer sponsored for 20 years, starting 1931 on NBC (it ran on ABC in final year). Firm still receives mail about show





## Why baby film meant headaches

The pictures at right show a rare moment of tranquility during the shooting of a TV commercial with a 10-month-old baby as the star. The scene took place during an exasperating morning recently at the Ben Grados Studios of the International Movie Producers Service, which produced the commercial.

Filming was supervised by the Grey Advertising Agency for the Mennen Co. Baby Products line and the commercials will be shown starting 6 November on the new Mennen show, *Oh, Baby!*, which is being placed on a spot basis.

Below is a description of what the filmmakers went through in order to get a single five-second sequence for a Mennen commercial.

\* \* \*

**T**he entire crew is standing around—waiting.

The props and flats are in place. Lighting and camera have been checked. A dozen assorted technical and creative people are waiting. But 10-month-old Warren Clark is sleeping in the completely equipped nursery provided by the studio for his care, comfort, and contentment. So is the alternate baby, William Conron, 12 months, who must be kept on hand in case Warren is not in a good mood.

(Please turn to page 82)



## To get five-second baby film . . .

In picture at left, Doris Pinney, child photographer, whose main job is to keep 10-month-old Warren Clark in a good mood, does her stuff as assistant to the cameraman checks lighting. Among others required to produce Mennen com-

# Kids and animals: tips on handling them

**They can add zest to a program but they'll give you headaches aplenty**



Bob Smith of "Howdy Doody" helps kid audiences blow off steam before show



Not only TV lions, but all animals need handlers on video, according to experts

**A**mong radio and TV directors who have handled children successfully, there's one rule which is often quoted: Never let a child performer take the script home to memorize.

Old hands at directing the young have found that children who come home to momma with scripts under their arms almost invariably arouse momma's theatrical instincts. Result: momma almost always ruins hours of rehearsal by coaching junior to do things which will make the director blow his top.

This is but one example of the ways in which directing children on the air





... it took all these people and an entire morning

mercial and keep baby happy and protected are, in picture at right, Al Mozell, cameraman, with eye to camera, surrounded by l. to r., J. Stanley Neill, who keeps watch for Society for Preven-

tion of Cruelty to Children; Frieda Newman, nurse; Ben Gradus, producer; Jerry Ford, Grey Advertising; Robert Peyson, agency executive TV producer; missing: Joe Richards, studio art director

# in your show

you lack the know-how

differs from the handling of more mature talent. Pointers like this can be valuable background for anyone involved in the buying, building, or okaying of radio or TV programs. Unless you know the stumbling blocks, the tricks of the trade, and the sidelights, putting kids (and animals, too) on the air can be a headache. But, properly handled, children and animals add zest to shows when they're worked into the format—with the proper precautions.

programing

To compile tips for this article, SPONSOR queried casting people, directors, legal experts, and program stars. In it advertisers will learn how to find children and animals, how to handle them, and what laws are in force for their protection.

**CASTING:** In talking about easting moppets, let one thing be understood at the outset: There's is no shortage of children to either act, dance, sing, walk around, or merely look sweet—though there may be a problem in finding first-class material.

Talent specialists who've cast hundreds of children over the years told SPONSOR they look for children who project naturalness rather than precociousness. In short, what is wanted is a child who looks like a child and not a walking copy of an adult.

Watch out for the phonies. If there is anything that casting people can't stand it's a boy rigged up as Buster Brown or a girl stepping out from between the covers of Louisa May Alcott.

Of course, the phony getups are not the kid's idea. But they are *prima facie* evidence of a mother who's going to be a problem. Other symptoms of the stage mother are: (1) glowing letters describing a youthful combination of Eleonora Duse, Sarah Bernhardt, and Jenny Lind; (2) the mother who takes the director aside and tells him that Junior responds best to direction in a soft voice and "we wouldn't want to cause any psychological scars, would we?" Fortunately, this type of mother is not common, but the symptoms should be recognized early.

If the personality of the child is a crucial matter in casting, it's a good idea for the advertiser to be in on it, some agencies feel. In the case of such an important decision the agency will want to make sure that it's backed up by the client. There is a lot of difference between a child performing during an audition and turning out a polished job under the pressure and ex-

(Please turn to page 64)



# COTY launches a face powder

**A sophisticated blonde in a Dache hat sells New Yorkers Coty's newest cosmetic in a combination radio-television merchandising air campaign**

**D**o you have a new product to introduce to consumers?

Advertisers who regularly face the tricky problems of product launching would do well to study the newest radio-TV spot techniques of Coty, Inc. For the giant cosmetic firm has developed an air advertising formula which it feels is ideal for giving its new products a flying start. The key elements:

1. *Spot radio* — minute announcements (transcribed) at the rate of

about 15 a week, in daytime slots.

2. *Spot television* — minute announcements (mostly live) at the rate of about 35 a week, in both daytime and evening slots.

3. *Store appearances*—made at the rate of about two a week in leading department stores by the same person-

ality used in the spot air campaign.

The latest Coty air drive to launch a new product started on 6 October for five weeks on New York's WNBC and WNBT.

Women tuned in the daytime to WNBC have heard one-minute announcements—some 75 will be aired during the five-week campaign—delivered by the sexy, sophisticated voice of an attractive blonde named Rita Morley. Usually, they start out like

## case history

EXECUTIVES DISCUSS COTY AIR PLANS: (L. TO R.) W. NEUBURG, AD MGR.; M. HEINEMAN, ACCT. EXEC.; P. CORTNEY, PRESIDENT







Keystone of current Coty saturation drive is a blonde actress-model, Rita Morley. Her voice is being heard 75 times in five weeks plugging Coty's new Cream Powder Compact in one-minute radio slots

Busiest chore for Rita is TV. She has been filling a tight schedule of 192 TV one-minute announcements, mostly live, in current campaign, which is being aired on New York's WNBC (radio) and WNBT (video)

Rita doubles as sales personality in leading New York department stores during present Coty air push. She has been making at least two store appearances a week, plugs them on the air

this, with simple, straight-sell copy:

"Hello there . . . I'm the Coty Girl. Now, I know you like the convenience of a compact make-up. But one thing you probably *don't* like is the way *ordinary* compact make-ups seem to emphasize lines and pores. Well . . . Coty's brand-new 'Cream Powder' compact is the answer. . . ."

Other New Yorkers tuned to WNBC's video sister, WNBT, have seen actress-model Morley perform similar one-minute TV announcements before the cameras. Some 192 will have been telcast before the campaign is over.

Women shopping in stores from busy, bustling Macy's on 34th Street to the chic Arnold Constable's on Fifth Avenue have seen Rita in person—making personal demonstrations of Coty's new Cream Powder compacts behind department store cosmetic counters, at the rate of twice a week.

"We think we've managed to combine the best advantages of radio, television, and merchandising to launch new products—and at reasonable cost," Mort Heineman, executive v.p. of the Franklin Bruck agency, describes Coty's new air advertising method.

The current campaign is not Coty's first use of its new saturation technique. In April, Coty gave the method a trial run, using it to introduce a then-new Coty product called Instant Beau-  
(Please turn to page 60)

## Coty's saturation formula

**Radio:** Basic Coty formula, which the giant cosmetic firm now plans to use extensively in promoting new medium-priced products during 1953, calls for the use of spot radio in daytime slots to reach mass audience of housewives. Radio station to be used is preferably one with a sister TV station. Commercials are of one-minute length, recorded before the start of the campaign by same actress who delivers TV commercials, to make her voice familiar to listeners.

**Television:** Video commercials, as Coty plans them, will be done live primarily for flexibility, changes in copy, and to make last-minute plugs of store appearances. If there is a conflict between store appearance and TV commercial, film commercials will be used. Coty will select a girl for radio-TV selling who combines a good voice, sophisticated manner, and poise to appeal to both young matrons and career girls. Dache hat has become virtual symbol.

**Appearances:** Live demonstrations at point-of-sale will identify product with glamor. Coty's air saleslady will appear in leading stores, to show shoppers the most effective uses of each particular Coty product being launched. Also, it gives Coty a good opportunity to distribute samples to receptive audience during demonstrations.

**Merchandising:** To tie the three elements—radio, TV, and store appearances—together, extensive merchandising is necessary. Coty plans the wide use of store displays, counter cards, and the like featuring blow-up photos of their air personality, to give extra impact to the firm's air advertising, identifying product with Coty girl.



# How "Death Valley Days" made the switch to TV


**Pacific Coast Borax put almost all its ad money into  
video version of radio success to push its two cleansers**



*Picture during late 30s, in heyday of "Death Valley Days," shows cast in rehearsal break. In center, with white sweater, is Mrs. Dorothy McCann, who rode herd on show during entire history, now supervises TV version for agency. Two men just in back of her are Jack MacBryde (dark coat), last "Old Ranger" on radio, and George Hicks, well-known announcer. Two women to her left: Helen Claire (satin*

*gown) and Jean King, both program regulars. Among the male regulars are Jeff Bryant (sprawled in front row) and Frank Butler, at Bryant's left. Radio show, during 11-year life, one of longest runs in the medium, built up solid brand identification with show, also developed familiar horn theme. A total of 731 scripts were used. Program was replaced by "The Sheriff," which ran for seven years*





## TV starting fall 1952

Scene above is taken from "How Death Valley Gots Its Name," first film in new TV series. Radio's "Death Valley Days" premiered with the same story. Plot concerns a band of pioneers, trapped in Death Valley, who suffered much hardship before rescue. Firm and agency, however, decided to use a variety of story moods during 26-week run to test audience likes and dislikes. TV conversion

will retain familiar horn theme, one of radio's most famous program signatures. Ruth C. Woodman, who wrote radio scripts, is doing TV stories also. Playing the part of the "Old Ranger" is a veteran film actor, Stanley Andrews. Each film will cost in the neighborhood of \$30,000, with annual time-and-production budget (assuming showings go on) totaling \$1.5 million. Show is seen in 58 markets

When the Pacific Coast Borax Co. decided to convert its famous old radio property, *Death Valley Days*, into a TV show, the following facts might have been predicted by anyone familiar with the company's advertising history during the past two decades:

1. It would go practically whole hog into TV.
2. It would insist on a first-class production job—and pay for it.
3. It would aim at reaching every TV market in the country.

It would, in short, put all its advertising eggs in one basket when it came to plugging its venerable 20 Mule Team Borax and its newer hand cleaner, Boraxo. And that is just what the company and its agency, McCann-Erickson, did. (The show had its premiere last month.)

There were, of course, excellent reasons for concentrating on TV alone beside the fact that the company apparently had a predilection for this sort of thing in the past.

There was, first of all, the show itself. It was a natural for TV. It had a

name deeply imprinted in the public's consciousness after 14 years on radio. True, the show was dropped in 1944 after its ratings began to slide. But that was eight years ago and there would be a freshness about its appearance on TV screens. Besides, a lot of youngsters had never heard the

### case history

show and part of the commercial message was aimed at the younger set.

Another powerful asset was its musical theme. This horn signature, an original composition for the radio show, is indissolubly linked with the name, *Death Valley Days*. Also linked with the show is the character who related its historical tales, the well-known "Old Ranger."

Moreover, the company and agency together owned a grand total of 731 radio scripts, a rich mine of story material practically begging to be converted into TV tales. Bound into 57 volumes (plus a two-volume index),

the scripts make up a six-foot shelf of books in the office of Mrs. Dorothy McCann, who has over-all charge of production for the agency and was midwife at the birth of the radio show. The scripts have been guarded jealously against offers to buy out the lot. One script, called "Johnny and Jingo Mine," was sold some years ago to Warner Bros. for a movie but the proviso was made that no mention be made of the source.

There were other advantages, too. The show had wonderful photographic possibilities in the visual beauty of Death Valley as well as other outdoor locations. (A live show was out of the question, of course.) There were good promotion and merchandising possibilities for, among other things, the public connected 20 Mule Team Borax with *Death Valley Days* and the 20-mule team motif was a crackerjack trademark. Moreover, during *Death Valley Days* on radio, there were steady increases in sales.

Last, but not least, there was Ruth C. Woodman, who dug up the material



**BIGGEST  
Most Dramatic!**

**ADVERTISING CAMPAIGN**



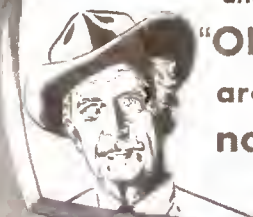
## 20 MULE TEAM HISTORY

**FAST!  
THOROUGH!  
GENTLE!  
HAND SOAP**

*Gets out dirt  
plain soap  
can't reach!*



**DEATH VALLEY DAYS**  
and the popular  
**"OLD RANGER"**  
are back . . .  
now on TV



### **Pacific Borax sells new TV show to retailers**

Both firm and agency, McCann-Erickson, believe that "Death Valley Days" has good merchandising possibilities because of its famous name. All salesmen are supplied with program kit containing information about show and material for window display. Salesmen are urged to visit stations with display material ideas and, since show is placed on spot basis, each firm rep must be supplied with story line for his particular market

and wrote the original radio scripts. Her familiarity with the story problems and her writing experience (she has also written for *Dr. Christian*, *Suspense*, and *Circle Theatre*) were of almost irreplaceable value.

All these factors are the sort of thing that might run through an ad-man's mind in making a decision to enter television. But they are not the whole story, by any means. To the client, as well as the agency, the clinching arguments must be found in the hard-boiled question: How does TV's cost-per-1,000 compare with other media, particularly print media?

To get the answer, McCann-Erickson ran a test last year. They chose eight medium-sized markets—Sioux City, Dayton, Utica, Madison, Syracuse, Cedar Rapids, Harrisburg, and Peoria. They were large enough for valid re-

sults and yet not so large that the survey expense would be prohibitive. The agency also felt, as so many do, that the big cities do not always give "average" answers. Retailer cooperation is also a difficult matter in the larger metropolitan centers.

The cities were divided into four groups of two each. The agency ran TV announcements in one group, newspaper ads in another, newspaper ads backed by sampling in a third. The fourth was the "control" group—no advertising was used.

(National magazines weren't included in the study since the company, true to form, was then concentrating nearly all of its ad budget in *Life*, *Women's Home Companion*, *True Story*, and *Good Housekeeping*. Results from magazines were thus not possible to get on a comparative basis.

(Neither was radio included in the study, although it was taken into account when the media question was thrashed out. Both the agency and the firm felt that 21 years on radio gave them enough experience in the medium to judge it. The agency also told sponsor that it couldn't find two more comparable markets for the study and, in addition, the client didn't want to spend any more money on research.

(It is the feeling among some outsiders, however, that since Pacific Borax had dropped *The Sheriff* from radio a short time before, the firm and agency had already made up their minds that radio was not in the running.)

A consumer survey followed the ad campaigns to measure their impact. When the figures were all in, the an-

(Please turn to page 75)

"OLD RANGER" PROVIDES BRAND IDENTIFICATION; AGENCY HOPES ROSEMARY DE CAMP WILL BE ANOTHER BETTY FURNESS





NAME OF ADVERTISING AGENCY

ADDRESS

CITY

STATE

NAME OF TELEVISION STATION

CONTRACT NO.

STATE

DATE

FURNISH TELECASTING FACILITIES TO [advertiser]  
[agent]

PROGRAM

TIME OF TELECAST — HOUR — DAYS — TIMES PER WEEK — TOTAL NO. WEEKS — TOTAL NO. TIMES

DATE OF FIRST TELECAST — DATE OF LAST TELECAST

ADDITIONAL INFORMATION (such as program material, talent, commercial announcements, arrangements, etc.)

BASED ON RATES CARD NO. —

I AGREE, in consideration of the foregoing, to make payments to STATION as follows:

ES*	Time	Talent	Studio Rehearsal	Film Proj. Facilities	Remote Facilities	Additional Charges	Total
per minute	\$	\$	\$	\$	\$	\$	\$
per hour	\$	\$	\$	\$	\$	\$	\$
charge for	\$	\$	\$	\$	\$	\$	\$
Telecasts							

Agency commission of 15% EXCEPT on charges indicated by asterisk [a]

Standard conditions on back hereof.

NAME OF AGENCY, PER. CITY

Member of  
AMERICAN ASSOCIATION OF ADVERTISING AGENCIES

Contract for Spot Telecasting

Copyright 1951. American Association of Advertising Agencies. (OVER)

## Major provisions in TV contract which differ from radio form

► Contracts for programs of five minutes or over are not cancellable for the first 13 weeks

► Contracts for programs of less than five minutes must be firm for four weeks, and may be cancelled anytime thereafter on two weeks' written notice

► If aural or visual portion of signal should be interrupted, the amount of adjustment to agency is subject to negotiation with the TV station. (Adjustments are easier in radio because only the sound factor need be considered)

► If station substitutes a sponsored program of public interest for scheduled program, station is liable for agency's non-cancellable live talent costs for live program and reasonable allocated print or rental cost of film shows

Standard contract's negotiators sought to make language of terms, as well as order form (left), simple, unlegalistic

## Spot TV's new standard contract

# Is it flexible enough?

Some admen say no, but majority think new format meets present needs

**P**robably no two words in the entire lexicon of commercial radio have been as closely identified as "spot" and "flexibility." The degree to which this flexibility has been impaired is the prime question which has emerged from the adoption last month of a standard contract for spot TV by the 4 A's and the NARTB.

A poll conducted by SPONSOR among timebuyers, account executives, and

advertisers disclosed a division of opinion on the subject of this newly adopted contract.

A timebuyer for a top agency who participated in the negotiations on the spot contract form summed up his reaction to its provisions as follows:

### controversy

"To me the contract represents a step backward. Spot's one great selling point has been its flexibility. That characteristic should have been jealously guarded and not shackled with amendments to meet a current condition."

From an associate media director of another agency came this comment:

"True the sort of flexibility you as-  
(Please turn to page 80)





Nielsen national average daily tune-in, 6-10 a.m.:

**7,186,250 HOMES**

Picture. From WISC, Madison, Wisc.

**What sponsors should know about**

# Early morning time

**Costs are low; results, good; availabilities, tight**

## Morning radio is practically TV-proof

(Share of audience by quarter hours, radio vs. TV. Percentages add to 100% total)

HOUR (A.M.)	RADIO	TV
6:00- 6:15	100.0%	—
6:15- 6:30	100.0	—
6:30- 6:45	100.0	—
6:45- 7:00	100.0	—
7:00- 7:15	93.3	6.7%
7:15- 7:30	92.6	7.4
7:30- 7:45	92.6	7.4
7:45- 8:00	92.1	7.9
8:00- 8:15	91.9	8.1
8:15- 8:30	91.1	8.9
8:30- 8:45	90.0	10.0
8:45- 9:00	89.6	10.4
9:00- 9:15	94.5	5.5
9:15- 9:30	94.7	5.3
9:30- 9:45	94.8	5.2
9:45-10:00	94.3	5.7

*The figures shown at left are based on listening and viewing checked in a multi-state area in New England, in which the over-all TV set saturation was 49.5%, or about one out of every two homes. Village and farm families did more early morning listening than did urban families, but the difference was actually slight. Urban men did 1.1% less morning listening than the over-all average; urban women 0.9% less.*

SOURCE: 1952 Forest & Whelan Study  
"The Boston Trade and Distribution Area: Radio and Television Audience"  
© WPTV-TV, Boston, 1952

In no other time block in radio today are good availabilities so avidly pursued by timebuyers as in the four-hour segment between 6:00 and 10:00 a.m. "I've got so many requests from agencies for good morning availabilities," a station rep said last week, "that I could sell all the morning programs and participations on our best stations three times over—if I only had them to sell."

A veteran BBDO timebuyer gave an off-the-record reaction from the other side of the fence. "It used to be that radio stations would try to sell you a package deal of announcements in morning radio when you wanted the choice nighttime slots," he said. "Now, it's just the other way around."

What has caused good morning availabilities to be snapped up like the first batch of postwar nylons has been a basic shift in the thinking of many leading broadcast advertisers and agencies regarding air advertising.

Radio research has tended, during the past couple of seasons, to show

status report



nighttime radio audience declining. However, morning radio seems hardly to have been touched by the hot electronic breath of video, according to the same research figures. Most broadcast advertisers today, feel, therefore, that morning radio, especially when measured off against the growing number of multiple-set homes, cannot help but be a top advertising value.

Certainly, research figures bear out this logic. About half of the men and more than half the women in radio homes usually listen to morning radio's potpourri of news, music, weather, and time signals, according to qualitative audience studies like those of Dr. Forest L. Whan.

Audiences do a lot of listening in whole-family groups, too. The most common pattern is to turn on the bedroom radio around 6:30 to 7:00 a.m., then shift the listening location to the kitchen during the time the family eats breakfast, and then continue after breakfast while Mom washes the dishes and Pop drives to work with his car radio on.

Even in heavily saturated TV areas, where every other home has a television set and TV outlets are airing morning programs as early as 6:30 a.m., morning radio walks off with most of the honors. About nine people are listening to radio between the hours of 6:00 and 10:00 a.m. for every single person tuned to TV. This is true even of TV-conscious New York.

The tremendous current popularity of early morning radio with national advertisers is therefore easy to under-

stand. Rates are still relatively low; although some stations have talked of putting everything from 6:00 a.m. to 1:00 p.m. in Class "A" time brackets, most of the basic morning time block is still in Class "C" and "D" time. Purchases are flexible; although networks have been opening up commercial service as early as 8:00 a.m. EST, the 6:00 to 10:00 a.m. time block is about 75% "station option time" and is therefore sold on a spot basis.

When these morning radio advantages are added to those of audience size, the reasons for morning radio's transformation from ugly duckling to advertising swan are clear. Morning radio:

1. Has big audiences, in both TV and non-TV areas.
2. Has low rates, thus stretching the value of ad budgets.
3. Can offer audience compositions comparable to those at night.
4. Has a cost-per-1,000 homes average often superior to anything else a station may offer during the rest of the day.

As a result, millions of advertising dollars are now being poured into radio advertising, both spot and network in the 6:00 to 10:00 a.m. period, from the budgets of some of broadcasting's biggest sponsors. Here are just a few names on the list of morning radio clients:

*Foods:* Stokely-Van Camp, General Foods, Best Foods, Campbell's, Swift & Co., National Biscuit Co., Wheatena.  
(Please turn to page 72)

## AGENCY EXECUTIVE:

**Robert Reuschle of McCann-Erickson**  
New York City

*"Morning radio is so jam-packed that clients may well have to take a second look at availabilities in daytime and nighttime"*



## AD MANAGER:

**Elliott Plowe of Peter Paul**  
Naugatuck, Conn.

*"We've used morning radio principally newscasts — for 20 years. As a medium, it is constantly growing in value to us."*

### Homes tuning morning radio (6:00-10:00 a.m.) in five key markets and entire U. S.

Nielsen Area	6:00-7:00 a.m.		7:00-8:00 a.m.		8:00-9:00 a.m.		9:00-10:00 a.m.	
	% of homes	Homes reached	% of homes	Homes reached	% of homes	Homes reached	% of homes	Homes reached
NEW YORK	4.2	215,969	12.7	653,031	16.5	848,430	17.7	910,134
PITTSBURGH	2.7	59,670	10.5	232,050	11.6	256,360	13.0	287,300
CINCINNATI	7.4	291,116	18.4	723,856	22.4	881,216	21.9	861,546
CHICAGO	9.2	467,268	22.6	1,117,854	24.3	1,234,197	26.6	1,351,014
LOS ANGELES	4.0	68,000	10.0	171,500	12.9	221,235	17.6	301,340
TOTAL U. S.	7.7	3,376,000	17.0	7,445,000	19.7	8,638,000	21.2	9,296,000

NOTE: Figures for "Total U. S." have been specially adjusted for SPONSOR by A. C. Nielsen for differences in time zones, so that each hourly heading reflects the combined average listening in each of the four time zones at that hour. This was done because most pre-10:00 a.m. radio programming is locally produced by stations.

SOURCE: A. C. Nielsen Co. — day, Monday, averages for February-March 1952. (This period selected because rating and audience behavior is roughly similar to that expected to be true of November-December 1952.)



**CHAIR ON THE BOULEVARD**  
*new half-hour drama series, international  
 in both its setting and appeal. Based on  
 the famed short stories of Leonard Merrick,  
 England's O. Henry, and played by  
 a topflight Hollywood cast.*



**THE HANK McCUNE SHOW**  
*situation comedy your audience will  
 love at face value...the face belonging to  
 Hank "Ears" McCune, high-riding TV  
 comic-maniac. A new half-hour series  
 with many star supporting players.*

**THOSE WERE THE DAYS**  
*Charles Winninger at his warm and  
 whimsical best. A new half-hour series of  
 dramas which are set in the Twenties and  
 which will keep viewers of all generations  
 chuckling from start to end.*





# *four top drawing cards!*

Pick one of them, *any* one, and you'll have a TV film show that can't be beat.

For they're four new ace-high series with two of TV films' biggest names behind them...

Bing Crosby Enterprises as producer and CBS Television Film Sales as distributor.

All four are sure bids for big audiences.

Now available on a national first-run basis, they offer you broad appeal, topmost quality (at low, low cost) and all of the production values that are Bing Crosby Enterprises' trademarks.


And CBS Television Film Sales' community saturation merchandising service will help you turn the greatest possible number of viewers into customers.

We'll be happy to put our cards on the table for you. For further details and a private showing, if you like, just call in...

## ***CBS TELEVISION FILM SALES***

*offices in New York, Chicago, Los Angeles and Memphis.*

*Also available: The Gene Autry Show. Files of Jeffrey Jones, Holiday in Paris. The Range Rider. Strange Adventure. Vienna Philharmonic Orchestra. World's Immortal Operas. Cases of Eddie Drake and Hollywood on the Line.*



**CROWN THEATRE**  
*new edition of a top-rated  
Bing Crosby Enterprises dramatic  
anthology, available for first-run  
showing. Half-hour film series with  
a format that's proven its power  
to draw the entire family.*



## COFFEE

SPONSOR: E. Martin Harrell Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** To launch his Bailey's Supreme Coffee in the Norfolk market (it had not been offered there prior to January 1952), this sponsor selected morning TV. He took three participations a week on Relax, a d.j.-variety show seen on WTAR-TV, Monday through Friday, 9:00 to 10:00 a.m. Sales greatly exceeded expectations. In September, due to the TV build-up, Harrell secured an order for the coffee from the Colonial Stores chain, giving it excellent distribution in the market. Sponsor has renewed for another 26 weeks.

WTAR-TV, Norfolk

PROGRAM: Relax



## FRUIT SLICERS

SPONSOR: Oregon-Washington-California  
Pear Bureau

AGENCY: Direct

**CAPSULE CASE HISTORY:** When faced with a pear surplus, members of the Bureau reasoned that if they could get a new pear and apple slicer into the hands of enough people, it would help sell more pears. The Bureau offered such a slicer (for 25¢) via two integrated commercials by Faye Stewart on her daily 1:00 to 2:00 p.m. KPIX Kitchen. The two pitches (on 8 August and 4 September) brought in over 2,150 letters, ordering 3,296 slicers for a \$150 air investment. Pear sales went up too.

KPIX, San Francisco

PROGRAM: KPIX Kitchen

## SALT SHAKERS

SPONSOR: Kranich Bros.; Int'l Jewelry Store

AGENCY: Direct

**CAPSULE CASE HISTORY:** These two jewelry stores jointly sponsor Red Kain Comments on the News, Thursdays, 10:30 to 10:45 p.m. On one of their three one-minute commercials one night they displayed a pair of novelty salt-and-pepper shakers selling for 39¢ a pair. The day following the telecast both stores sold out their entire supply of the shakers—727 pairs—and had to turn down over 200 extra requests. This was a \$233 return from an ad expenditure of about \$50.

WGAL-TV, Lancaster, Pa. PROGRAM: Red Kain Comments on the News

## HOME IMPROVEMENTS

SPONSOR: Globe Home Improvement Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** Globe sponsors a five-minute segment each Friday on this daily 1:00 to 1:30 p.m. woman's program, inviting listeners to phone in inquiries. They have been averaging five calls within each five-minute segment. The calls include requests for estimates on Youngstown Kitchens as well as on home improvements. The average kitchen sale is \$1,000; home improvement sales average \$300. The ratio: one sale to every three inquiries. The cost: about \$80 a program.

WMAR-TV, Baltimore

PROGRAM: The Woman's Angle

## TEA

SPONSOR: Independent Grocers' Assn.

AGENCY: Direct

**CAPSULE CASE HISTORY:** About 75 members of the Indiana IGA sponsor Dangerous Assignment on WTTV, Thursdays, 8:30 to 9:00 p.m. A different product is plugged on each program. On one show in July, they advertised tea (Lipton's). These 75 grocers normally sell about 12,000 lbs. of tea (all brands) a year. As a result of the one program, they sold over 7,000 lbs. of tea in one week alone—for a sales gross of about \$8,000. No other advertising beside the one-time TV plug was used.

WTTV, Bloomington, Ind.

PROGRAM: Dangerous Assignment

## SOFT DRINK

SPONSOR: Nehi-Royal Crown  
Cola Bottling Co.

AGENCY: Duke Kerstein Co.

**CAPSULE CASE HISTORY:** This company had a 10-year record of only modest increases in sales each year. In February 1952 they bought the Laurel & Hardy series on KOB-TV, Sunday 5:00 to 5:30 p.m., incorporating a local, live five-minute commercial. In four months, at a cost of \$35 per program, they had a 40% increase over the previous year's business. Sponsor has twice renewed original 13-week schedule, is now using another film show (Dick Tracy) in the same Sunday afternoon time slot.

KOB-TV, Albuquerque, N. M.

PROGRAM: Laurel & Hardy

## PIES

SPONSOR: Table Talk Pastry Co.

AGENCY: Reingold Co.

**CAPSULE CASE HISTORY:** After sponsoring The Range Rider for 26 weeks on both WBZ-TV, Boston (Sunday, 7:00 to 7:30 p.m.) and WJAR-TV, Providence (Sunday, 6:00 to 6:30 p.m.), this pie-baking company reported a 30% increase in business. In the months of January and February alone it sold over 60% more pies than in the same months the previous year. Sponsor gives full credit for increase to the TV show. He is happy with low cost-per-1,000 (in Boston, \$1.29) and has renewed program.

WBZ-TV, Boston  
WJAR-TV, Providence

PROGRAM: The Range Rider



**this  
little  
pig  
went  
to  
market**



The largest stockyards east of Chicago — Lancaster, Pennsylvania's Union Stockyards, serving Reading, York, Harrisburg, Lebanon and other areas — overflowed with a profusion of pigs one day recently. Occasion was the Lebanon-Lancaster County 4-H Pig Round-up and Sale, and naturally, a WGAL-TV crew was on hand to bring the day's highlights to the many interested farm families in WGAL-TV's large Eastern Pennsylvania viewing audience. The camera followed Tom King, livestock specialist from Penn State College, as he judged the pigs, and also caught a glimpse of young Lorraine Eshleman, of

Lebanon, with her carefully tended entry. Both on its news shows and its popular "Television Farmer" show, WGAL-TV took its farm viewers straight to the scene of the round-up, gave them a clear and complete story of this interesting agricultural event.



**WGAL-TV**  
Lancaster  
Pennsylvania  
A Steinman Station  
Clair R. McCollough, Pres.

*Represented by*

**ROBERT MEEKER ASSOCIATES**  
New York                      Chicago                      Los Angeles                      San Francisco





## Mr. Sponsor asks...

**What type of yardstick do you use to determine the success of a radio or TV premium offer?**

Samuel Mendleson | President  
B. T. Babbitt, Inc.  
New York

### The picked panel answers Mr. Mendleson



Mr. Street

The quick off-the-shoulder answer to this question is obviously "sales" but these are difficult to measure due to diversity of media used. Let's break our yardstick up into three one-foot

lengths and get the answer this way.

Starch has proved that devoting at least one-half of a magazine ad to a premium promotion produces a slight increase in noting and a considerable increase in reading of the product "sell" copy as well as the premium copy. It is my belief that the same results are obtained when a premium commercial, be it radio or TV, is used. People sit up and watch or listen more intently when a premium is offered.

I would argue with the typical agency measurement cost-per-1,000 returns because it is my belief that a bonus of interest is created in any medium of advertising when a premium is used. Many agencies are inclined to charge all radio or TV programing time to a premium and come up with fantastic cost-per-1,000 returns.

I say that even if people do not send in for the offer, they still pay more attention to the commercial and appreciate the fact that the offer was made. Before one return is in on a premium offer, the advertiser has already received a bonus of interest.

This first notch on the yardstick I would like to call "added interest."

We have been most successful recently in offering premiums on participating shows. The personalities on these shows really get behind these items, do a terrific selling job on a person-to-person basis, offering our product's premium as a special gift.

In any premium promotion, the trade gets shaken up a bit, and our salesmen perk up at the same time. As an offer gets rolling, we find that this enthusiasm tends to snowball. This would be the second notch on my yardstick: "enthusiasm"—at the station level, trade level, sales level, as well as at the consumer level.

The last measure I would include in this yardstick would be comparing the number of returns with those of other successful users and with our own past experience. It is important in analyzing returns to make sure that your radio and TV box numbers are separated from your newspaper, magazine, or point-of-sale media—so the results can be properly analyzed.

Just as there are several miserable Broadway shows and one or two stand-out successes each season, I believe that if the premium is good and is properly promoted, it can attain the success of the recent Lipton's Chefsaw and the Colgate's Princess Doll.

Summing up, while sales are the ultimate goal of any premium promotion, it would be wise to consider the interest created; the enthusiasm generated through channels to the consumer; and finally, based on experience, the results of similar offers.

JAMES STREET  
Mgr., Premium Service Office  
General Foods Corp.  
New York



Miss Harrison

Actually, there are various yardsticks depending on the purpose for which the premium promotion was planned and the purpose may vary from product to product, or premium promotion to

premium promotion.

In general, we at Scheideler, Beek, and Werner, Inc., consider the primary purpose of premium offers that of sampling new customers. For this reason, we have developed a follow-up research technique that quite accurately determines the number of new users a given premium deal develops, and that indicates the subsequent number of repeat customers. On one promotion, for example, by actual check, nearly 50% of the premium purchases were made by new customers and half of these became repeat customers.

In order to have a common denominator for comparison of different premium promotions, one yardstick we use is the "Inquiry Cost"—that is, the advertising cost for the promotion per customer order. Through such a common denominator, we can compare national deals with regional or local ones; the effectiveness of a premium on one product with those on other products; and, especially, we can compare results of use of various media radio, TV, newspapers, magazines, etc. for each account using premiums.

In general, daytime radio inquiry costs are less than newspaper inquiry costs, and newspaper inquiry costs less than magazines. This conclusion is based on years of experience. In the



case of television, the medium is still so new, insofar as premium promotions are concerned, that we are still gathering our basic data. However, the inquiry costs on some television promotions have been amazingly low—in one case, two and one-half cents per inquiry—and we already can foresee a steadily increasing use of premiums on TV.

MARGARET HARRISON  
Premium Manager  
Scheideler, Beck & Werner  
New York



Mr. MacDonald

The yardstick that I have used in appraising the success or failure of a premium that is promoted by radio and/or television is very rarely the number of actual requests for the premium itself.

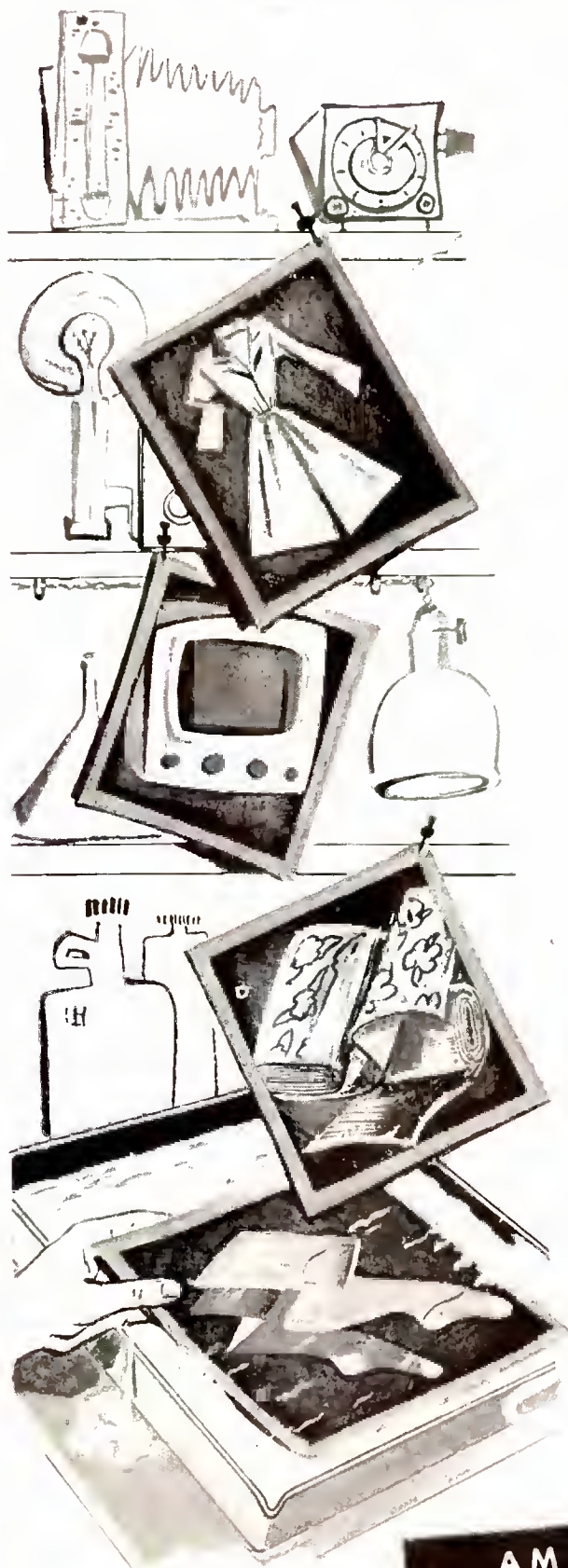
My yardstick in evaluating the premium promotion is: "Did we achieve the objective for which this premium was designed?"

For example, in the introduction of a new product you rarely use a premium at the outset. Other devices such as couponing and sampling and special price concessions are usually in order. After you have attained your desired distribution, then you can move in with the premium. An analysis of your results will give you an indication of the impact of your introductory methods. Therefore, if you find that certain areas respond weakly to the premium, you may find that you have a sales problem in specific areas. The next phase of this problem is when your product becomes fairly well established and enjoys good consumer acceptance. This is the time to offer a premium that can be related, to some extent, to your sales. Since most radio and TV offers are send-aways, it would be very expensive to set up the mechanics to get a good solid answer to this problem.

The one type of premium whose effectiveness can be measured saleswise is the point-of-sale premium. This is a premium that is either packaged with the product or given away at the point-of-sale. Generally speaking, very few adult premiums of this nature are backed by radio and TV. This is not

(Please turn to page 88)

# WDSU DEVELOPS *More* OUTSTANDING SALES SUCCESSES!



- Yes... here in New Orleans, WDSU has once again demonstrated its power to produce greater sales for dollar wise clients.
- Here are the facts: to determine the advertising effectiveness of WDSU, completely separate and individual tests were conducted by four of New Orleans' leading retail stores.\* Each store selected its own test item among which were brunch coats, television sets, cotton piece goods and women's hosiery. For the tests, an equal advertising budget was allotted to both WDSU and to a competing medium.
- In each store, an impartial survey group—Advertising Research Bureau, Inc.—interviewed customers who had been attracted by the advertising. Results of these individual surveys revealed that WDSU attracted from 12.5% to 27.4% more people to the stores than the competing medium. And in total dollar volume—WDSU's radio customers spent from 17.6% to 23.1% more than did customers of the competing medium.
- If your sales picture is in the "dark room"—dollar for dollar—WDSU can "develop" greater sales for you in the "Billion Dollar New Orleans Market"

\*(We'll gladly send you complete details upon request.)

• Write, Wire  
or Phone Your  
JOHN BLAIR MAN!







...and now a message from our sponsor

TV

by Bob Foreman

One of the strangest paradoxes among many created by the monster known as television is that a number of network advertisers, and perhaps the networks themselves, dread the opening up of new markets. It's true there is a crying need for other channels in present one-channel towns. But the spread of the medium to new territory, something that ordinarily would be a welcomed thing, is viewed with misgivings. Not that anyone desires to limit the dissemination of entertainment and news nor to prevent more people from coming into range of the tremendous selling power of television, but it is solely the economies of the move that causes shudders. That is, from the advertiser's point of view.

Today, even the huge expenditure is hard put to it to accommodate a full TV network. On the other hand, many advertisers with two- or three-million dollar budgets are used to thinking of themselves as definitely in the big leagues and in the position of buyers in a seller's market. To their disillusionment, these folks now find that with talent costs so high and time already way up there, their appropriations are looking mighty skimpy indeed. This is especially true if they hope to have a smidgen left over for magazines or radio or match covers. On top of all this, let's add a dozen or 100 or 200 stations, regardless of their size, to the present line-up, and you not only strain the advertiser's budget, but in a majority of cases you rupture it completely.

Perhaps this is why we've heard very little talk to date, in a medium where talk is rampant, about what is going to happen when the

thousands of new channels are allocated, built, and on the air.

A few things are for sure, though. For example, no matter how many channels are finally in operation, it is still going to be true—in fact, almost as true as it is with the present 111-odd stations—that a comparatively few outlets will cover a goodly percentage of the sets as well as a nice slice of the purchasing power of the country. So it may well be that the more stations added, the more advertisers who will consider buying a limited number of stations—only in the bigger markets. In other words, an increase in TV outlets may actually cause a cutback in the number which national advertisers purchase.

Whether the networks will allow an advertiser this prerogative at first or later or ever remains to be seen. But as sure as a dollar is worth 50¢ today, the medium is going to come to that, whether it be on a spot basis or network.

Here's also something to look for. Film programs will be bicycled from station-group to station-group on a hit-and-run or "flight" basis. Such an approach presents a fairly sound way of touching all the bases without causing an advertiser to go broke in the process.

As for the 52-week every-week advertiser, he is already almost as scarce as the pterodactyl and will soon make that bird seem commonplace by comparison.

Just in case it seems that I'm ringing the death knell for the new channels that will open up, let me state I believe just the opposite to be true. What the above dilemma will set in motion will be, I believe, a tremendous volume of *truly local* TV advertising. It will

permit the local banker and baker and candlestick manufacturer to buy time in his own backyard—and buy it he will.

Whether a home-town advertiser can get into the medium right off the bat as his channel opens up will depend, of course, on how close to the wall the big boys are forced who are still buying networks in all markets. Unless I miss what is purely my guess, this should be on the very day that a batch of new stations go on the air. Therefore, all of this adds up, not to disaster, but to a very healthy future for television as an advertising medium.

## commercial reviews

### TELEVISION

PROGRAM:	<b>Lava Soap (P&amp;G)</b>
AGENCY:	<b>Biow Co., N.Y.C.</b>
PROGRAM:	<b>One-minute announcement</b>
PRODUCER:	<b>Shamus Culhane</b>

Here's an extremely tightly packed commercial in which every frame fights for attention and achieves it, leaving a lasting advertising impression on its viewers.

The opening scene shows a man emptying things into a garbage can and the sound track whimsically states that here is Dad on his day of rest. The next shot of Dad depicts him washing the grime off his hands with Lava. Abruptly, we leave the realistic approach and in tight close-up, we see animated visualization of Lava's "thousands of tiny scrubbers" at work on the knuckles and around the nails of his hands as they are being washed.

The animation though symbolic, gives a feeling of realism, since it so graphically portrays the action of the soap. Thus the copy idea is put across in a tremendously effective way, and as only TV can do it, thanks to the combination of sight and motion. This same concept in a magazine, for example, might very well look silly.

There is an excellent choice of opticals which adds pace to the announcement as well as interest, especially where the word Lava is spelled out with the familiar chant accompanying the video. It's worth noting that this chant is worked into a new ditty in such a way that the years of value



Or an inexpensive commercial may be one so fresh and interesting that it can be used again and again without becoming tiresome

An inexpensive commercial is one that comes over the home television screen with all the quality retained that went into the original. To insure this fidelity Sarra makes its own *Vide-o-iginal* prints in its own quality-controlled laboratory.



*Vide-o-ri-ginal is Sarra's name for a quality-controlled motion picture print custom-made in Sarra's own laboratory to give maximum fidelity on the home TV screen. Every print receives individual attention in quantities of one . . . or hundreds.*

**SARRA** INC. 

**SPECIALISTS IN VISUAL SELLING**



Sponsors who are  
**NEW like these:**

- STRIETMANN BISCUIT CO., Louisville, Ky. WHAS-TV
- PHOENIX BREWERY CORP., Buffalo, N. Y. WBEN-TV
- WISCONSIN IND'P'T. OIL CO.  
Milwaukee, Wis. WTMJ-TV
- GERITOL  
Kansas City, Mo. WDAF-TV
- GILL COFFEE  
Richmond, Va. WTVR
- FAYGO BEVERAGES  
Norfolk, Va. WTAR-TV
- YES TISSUE /  
SPEIDEL  
Detroit, Mich. WXYZ-TV
- New York, N. Y. WABD

Become sponsors who

**RENEW like these:**

- \* VANITY FAIR TISSUES Boston, Mass. WNAC-TV
- \* WIEDEMANN BREWING CO., Columbus, O. WBNS-TV  
Cincinnati, Ohio WLW-TV
- \* DAW DRUG COMPANY, Rochester, N. Y. WHAM-TV  
Syracuse, N. Y. WSYR-TV  
Utica, N. Y. WKTV-TV
- \* PETER HAND BREWERY Chicago, Ill. WBKB-TV
- \* SUN DRUG CO. Pittsburgh, Pa. WDTV
- \* BUCKEYE BREWERY Toledo, Ohio WSPD-TV

\*2nd YEAR\*

“

# ROST BLACK

AMERICAN  
ADVENTURE

\*STARRING KENT TAYLOR AS "BLACKIE"  
WITH LOIS COLLIER AS "MARY" AND  
FRANK ORTH AS "FARRADAY"



SPONSORS BUY IT BECAUSE THEY KNOW  
THEY RENEW IT BECAUSE IT'S PROVED GOOD  
SPONSOR IT AND THE PROFITS ARE



because of

**GS like these:**

(JUNE VIDEODEX)	39.3	1st	ALL WEEK ALL STATIONS
	27.8	1st	ALL WEEK ALL STATIONS
(AUG VIDEODEX)	40.8	2nd	THURSDAY NIGHT ALL STATIONS
(AUG VIDEODEX)	57.7	1st (Tied)	ALL WEEK ALL STATIONS
(SEPT VIDEODEX)	63.2	2nd	THURSDAY NIGHT ALL STATIONS
(SEPT VIDEODEX)	32.7	3rd	THURSDAY NIGHT ALL STATIONS

# DAN THE

**ST SUCCESSFUL  
DETECTIVE SHOW!**



**GOOD!  
HEM!  
IRS!**

**WRITE!  
WIRE!  
PHONE!**



**ZIV TELEVISION PROGRAMS, INC.  
1529 MADISON RD., CINCINNATI 6, OHIO  
NEW YORK HOLLYWOOD**



# Coming Up- Perfect Precision Prints

## "SELECTIVE PRINTING FOR EVERY SCENE"

This is one of the essential departments at Precision which doesn't depend on automatic machinery. Only intelligence and skill can be depended on to select a timing value for the correct printing of essential elements. That's what you get in a Precision timed print — a selective printing exposure for every scene.



## YOUR ASSURANCE OF BETTER 16mm PRINTS

**15 Years Research and Specialization** in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

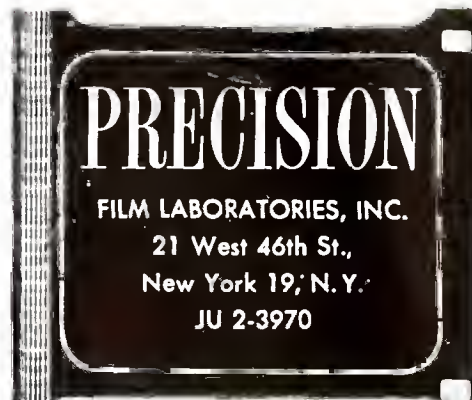
**Individual Attention** is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

**Our Advanced Methods** and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery

*Precision Film Laboratories — a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.*

enable us to offer service unequalled anywhere!

**Newest Facilities** in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry—including exclusive **Maurer-designed** equipment—your guarantee that only the *best* is yours at Precision!



Lava has in it are maintained, yet brought up to date by the incorporation within the new jingle.

Lava has here, I'd say, an excellent combination of live action and animation, music and straight sell, all adding up to a fine commercial for a product in one of the most competitive advertising fields.

## TELEVISION

PRODUCT: **Pepsodent Toothpaste**  
AGENCY: **McCann-Erickson, N.Y.C.**  
PROGRAM: **"Heaven for Betsy," CBS**

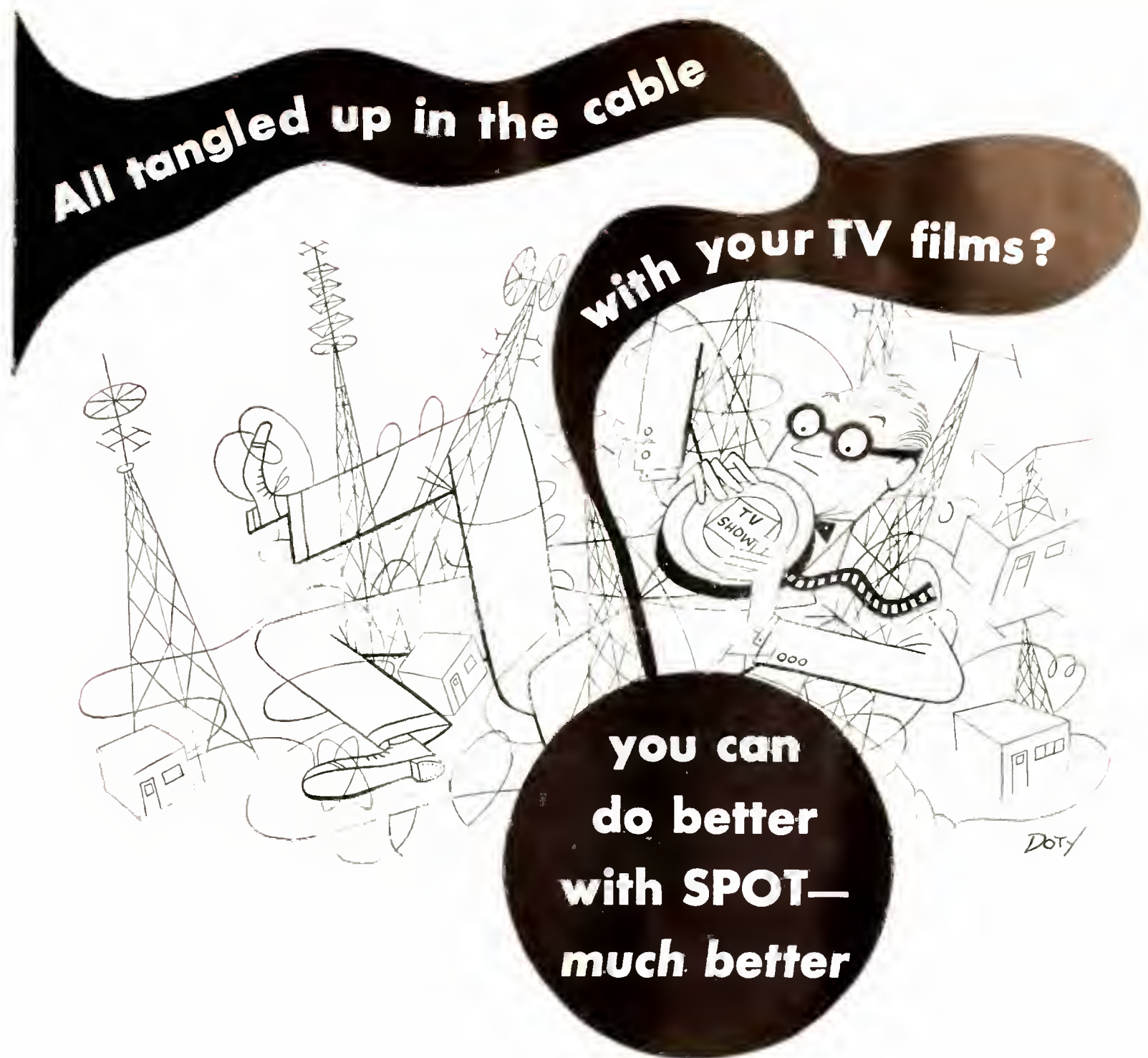
In this twice-weekly 15-minute epic which somehow manages to create a situation and then resolve it plus sell two products, the live closing commercial (in contrast to the spot film on another product used at the opening) is worthy of a few well sorted out picas of comment. The stars of the program are two pleasant young people who according to the credits at the show sign-off are actually married. According to their dialogue as well, they seem to partake of this relation. Their names are Jack Lemmon and Cynthia Stone—and it is this couple, having settled the show situation for the evening, who return in character and usually in pajamas to do a verbal segue to the hard-selling copy on Pepsodent.

I must confess they build this bridge with skill. The copy is somewhat between the cold blooded "and now a word from our sponsor" and a real honest-to-goodness commercial. It is a well composed and nicely delivered 20 or 30 seconds in dialogue which launches into the product fairly quickly and straightforwardly, and even handles some sales points. But the beauty of the way the device is done is that the words ring true. Either the copy is so colloquially conceived or the commercial verbiage is so adroitly delivered that the sound and sense of them becomes believable as well as interesting. Probably both.

This lead-in is topped off by a goodly hunk of straight sell delivered, voice-over, by an announcer, the video being a couple of telops (still pix). In this copy we learn of the two types of Pepsodent and get some typically commercial reiteration of the theme line: "for that clean mouth taste." All in all, I'd say here is a neat little commercial package making excellent use of two capable stars and the limited time allotment in a 15-minute time segment. ★ ★ ★

SPONSOR





When you place your TV film shows on a Spot basis, you don't get tangled up in cable allocations, "must" stations or minimum group requirements. With Spot, you buy only the markets you wish . . . find stations clear time more readily. And there's a saving in time charges—enough to cover film prints, their distribution and others costs.

*Get the full details from your Katz representative.*

**THE KATZ AGENCY, INC.** • *National Advertising Representatives*

488 MADISON AVENUE, NEW YORK 22, NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT

3 NOVEMBER 1952





That nice "gal next door" knows all the latest recipes, all about what's new in the stores, what to do about beauty problems, is full of new ideas about decoration. Kay Larson is "the gal next door" to thousands of Central New York housewives who take time off each day at 3:15 for a friendly session with her in their TV rooms. You'll find this light-hearted participation show an ideal place to spot your product story.

Represented Nationally  
By the KATZ AGENCY  
CBS • ABC • DUMONT



#### agency profile

#### Jack Upton

V.p. in charge of N.Y. service  
N. W. Ayer & Sons, Inc.

Jack Upton was a bit startled to discover, shortly after receiving his degree at Yale, that the last thing in the world he wanted to be was an electrical engineer. It didn't really matter—in 1932 electrical engineers were queued up at employment agencies like political job-seekers the day after election.

So he went to work as a tulip bulb salesman in Bamberger's department store. Four years and three jobs later, he entered the advertising field by signing up as an N. W. Ayer trainee.

Currently heading up Ayer's New York office, Jack oversees the servicing of accounts like Lever's Surf, Cannon Mills towels, National Dairy Products, American Telephone & Telegraph, Lederle Laboratories, Telechron clocks, and Yardley toiletries—to name a few.

Jack believes careful tailoring of an advertising program to a client's exact sales problem is the greatest service an agency can perform. The *Sealtest Big Top*, an hour-long circus show via CBS TV every Saturday noon, for example, seems to be the answer to National Dairy's prayer for an ideal sales medium.

As Jack puts it, "Not only does the program reach a walloping big audience (Nielsen estimated 3,839,000 homes reached by the 13 September program), but the circus format lends itself to a host of merchandising gimmicks. Contests and premium offers prove the pulling power of the show and have given us ample reason for continuing the program for more than 90 weeks. Then, too, we have six minutes in which to promote the sales of everything from cottage cheese to special seasonal flavors of ice cream."

Another program which Jack thinks particularly suits the client's needs is *Hawkin's Falls*, soap opera, for Surf on NBC TV. The difference between radio and TV treatments of a soap opera is pointed out by Jack, who says, "The impact of TV is so great that stress must be placed on realism and naturalness. You don't have to be as emotional as on radio. You must avoid phoniness because it is too easily detected on TV."

One subject that doesn't disturb Jack's equanimity is that of whether you have to sponsor a whole TV show in order to get impact. "It's just a matter of simple economics," he says. "Sole sponsorship of a bigtime TV show is impossible for the little fellow. So what's wrong with buying a slice of a high-audience show? Nobody has *Life* to themselves, so why do you have to be alone on a TV program?"

★ ★ ★





Ha, ha, ain't Roger Miller a card! He's our Program Director. Got his title (and more money) only 7-months ago...or was it 7-years? He's never satisfied.

But seriously, that's exactly why he is our P.D. Never satisfied . . . always popping up with new ideas for live talent Shows. And we give him plenty to create with — a staff of nearly 50 full-time highly experienced employees.

Incidentally, Rog is another "fugitive" from a Fifty Thousand watter in Chicago. But he's learning!

So are all the rest of us — learning a little more each week about Creative Radio . . . in the Land of Milk and <sup>M</sup>Honey.

wisconsin's most show-full station

5000 WATTS

IN

G r e e n B a y

HAYDN R. EVANS, Gen. Mgr.  
Represented By WEED & COMPANY



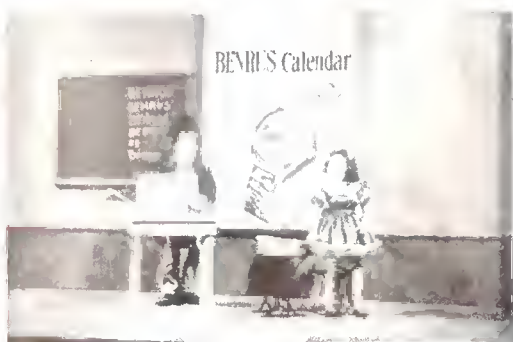


# round-up



## **Benrus Caesar, Coca puppets make hit, speed watch sales**

The Benrus Watch Company has come up with a new twist in the old practice of capitalizing on the popularity of show talent—a twist that has paid off handsomely in sales.



Puppet films run in both net, spot campaigns

Benrus has been a participating sponsor on NBC TV's *Your Show of Shows* (Saturday, 9:00 to 10:30 p.m.) since its inception. This past summer, it was hoping to get the show's stars, Sid Caesar and Imogene Coca, to make some film commercials for the Benrus Calendar Watch, but various factors made this impossible. Then the firm and its ad agency, J. D. Tarcher & Co., hit on the idea of using life-like puppets of the comedy team instead.

So the puppets were created and the film commercials made, using a sound track previously recorded by Caesar and Coca. The pitch was filmed in one-minute and 20-second versions. The commercials were launched on *Your Show of Shows* this fall, as well as in the 60-market spot TV campaign.

There had been no TV advertising on the Calendar Watch since last spring, when film commercials for the watch featuring Dean Martin and Jerry Lewis ran on *Your Show of Shows* (Benrus also uses TV for five other watches). When the puppet commercial made its debut on the network TV show in September, dealer reaction was instantaneous. According to Harvey M. Bond, Benrus advertising director: "There was a tremendous revitalization of sales and dealer advertising for the Calendar Watches immediately following the first showing of the new com-

mercial." He added: "This commercial has brought the most favorable response we have had to any Benrus advertising thus far, both on the dealer and consumer level. The studio audience at *Your Show of Shows* actually applauded the pitch. Dealers have sent letters of praise, have requested reproductions of the figurines to use in merchandising. All in all, it's been a wonderful success."

The commercial, Benrus estimates, will be seen by some 30,000,000 people. The firm uses only broadcast advertising. ★ ★ ★

## **Tongue-twister is de-twisted: NARTSR becomes SRA**

NARTSR has become SRA. No more stumbling over the right order of words for the National Association of Radio and Television Station Representatives. No more confusion of NARTSR with NARTB. Now it's just plain SRA: Station Representatives Association.

NARTSR, or rather SRA, was founded in 1947 for the twofold purpose of promoting spot advertising and protecting the reps from any tendency

## **Sponsors can win awards in BAB "Results" contest**

Local advertisers judged by the Broadcast Advertising Bureau to be the most practical users of radio advertising will receive special awards this year in the BAB's second annual "Radio Gets Results" contest.

The contest, conducted among BAB's 660 member stations, aims to obtain result stories from the stations for BAB to use in promoting radio as an ad medium. Last year, award plaques for the best stories went only to the stations; this year, the BAB will provide duplicate awards for advertisers.

The BAB announced the details of the contest to its member stations last month by sending out mock "subpoenas" requesting the stations to "supply evidence in the case for radio." Each station may submit as many result stories as it wishes. First, second and third prizes will be awarded in each of nine classifications of local advertisers: apparel, automotive, de-

of the networks to agent spot time for affiliates. In the interim, the organization has grown to be an integral part of the advertising business, working closely with the ANA and the 4 A's. It was instrumental in bringing about the I.D. standardization for TV (see "How to sell in 10 TV seconds" SPONSOR, 20 October 1952). It is presently serving as an observer at the current negotiations involving AFTRA and the Screen Actors Guild. ★ ★ ★



SRA is source for spot information to aid clients; above is Tom Flanagan, rep group's director



partment stores, financial, food and grocery stores, food and grocery products, home furnishing stores, specialized services, and miscellaneous. Closing date for entries is 15 November.

Judges for the contest include Paul Penfield, president, Public Utilities Advertising Association; G. Edwin Hemming, associate director of advertising, The American Bankers Association; F. C. Ferry, advertising manager, Grand Union Company; Dr. Robert L. Swain, editor, *Drug Topics*; and Pete Wemhoff, editor, *Automotive News*.

"Last year's contest was a great success," states BAB President W. B. Ryan; "we had over 300 entries. We expect to have twice that number in our 1952 contest." ★ ★ ★

### Briefly . . .

Each year, a different ad agency volunteers its services to the Brand Names Foundation. The 1953 campaign for the Foundation will be handled by



Agency execs, Abt map '53 Brand Names plans

Hewitt, Ogilvy, Benson & Mather, it was announced recently. Ad plans for the upcoming year were aired at a recent meeting between agency executives and Foundation President Henry E. Abt. Present were (photo, l. to r., seated) Frederick P. Reynolds, Jr., research director; Herbert W. Warden, III, account executive; Anderson F. Hewitt, chairman of the board; Abt; David Ogilvy, president; James M. McCaffery, media director. Standing: William S. Blair, secretary, plans board; Judson H. Irish, copy supervisor; Larry Nixon, public relations director.

\* \* \*

In the five years it has been on the air, KIXL, Dallas, has consistently used newspaper ads, cab cards, and transportation car cards to advise people of its programming policy: "No sob stories, just wonderful music on KIXL." Recently the station ran a large, arresting ad in the *Dallas Times*

(Please turn to page 87)



## YOUR CONSUMER IS WSPD'S BEST CUSTOMER

Webster defines CONSUMER as "one who spends, a purchaser." Here in Northwestern Ohio each consumer spends \$1,331 in retail buying—proof that this is a Top Consumer Market. But the big job is to direct this spending—towards your product. Statistics prove radio does that job. Here in this thriving market the total owned radio sets is Above the nation's average—proof they're sold on radio. The most important statistic of all—WSPD delivers 60% more audience than any other local station—proof they're sold on WSPD. So, the answer is easy—use radio—use WSPD—because Your Consumer is WSPD's Best Customer. Sell on the station this BILLION DOLLAR MARKET'S Sold On—WSPD, Toledo.

# WSPD

AM-TV

Storer Broadcasting Company

Represented Nationally  
by KATZ

TOM HARKER NAT. SALES MGR., 488 MADISON AVE. NEW YORK





New England's  
**fastest  
growing  
area** is

Eastern Conn...  
Served best  
by its largest city  
\*NORWICH thru

**WICH**

Some of Eastern  
Connecticut's big  
installations include

**DOW CHEMICAL**  
(Six miles from Norwich)

**ELECTRIC BOAT CO.**  
(Submarines)

**SUB BASE, GROTON**  
(Ten miles, nearly  
15,000 people)

**PHIZER CHEMICAL**

**AMERICAN SCREW CO.**

**U. S. FINISHING CO.**

**AMERICAN THERMOS CO.**  
and hundreds more.

Here is the #1 Hooper station  
with the best local Music  
and News  
programming

and NOW one LOW RATE  
6:00 AM-10:15 PM

**Major Sales  
Force of  
Eastern  
Conn.**

contact John Deme, Mgr.  
\*Norwich 37,633  
New London 30,367

## What's New in Research?

a SPONSOR original

**64% of women in N. Y. area  
TV homes either listened to  
or watched the World Series**

**Q. Did you listen to or watch any parts of the  
World Series broadcasts last week?**

YES	262	(63.6%)
NO	150	(36.4%)

**Q. Did you watch any games on TV?**

YES	225	(54.6%)
-----	-----	---------

**Q. How many?**

ONE (1)	75	(18.2%)
TWO (2)	86	(20.9%)
THREE (3) OR MORE	64	(15.5%)

**Q. Did you listen to any games on the radio?**

YES	129	(31.3%)
-----	-----	---------

**Q. How many?**

ONE (1)	58	(14.1%)
TWO (2)	9	(2.2%)
THREE (3) OR MORE	62	(15.0%)

**Q. During the past baseball season would you say  
you watched many games, some games, or no  
games on TV?**

(Asked only of 262 women who watched or listened to the Series)

MANY	59	(22.5%)
SOME	163	(62.2%)
NONE	40	(15.3%)

SOURCE: Advertest Research study conducted exclusively for SPONSOR during period 8-16  
October 1952  
RESPONDENTS: 412 female adults in television homes throughout the New York metropolitan area

### Key observations emerging from study on baseball viewing or listening among women

Almost 64% of all female adults in television homes watched or listened to at least some parts of the World Series baseball games. About 55% of these women watched the games on TV and 31% of them listened to the games on the radio. (Many both watched and listened.) The average woman in a TV home watched 1.4 games on TV and listened to .9 on the radio.

It was not just the novelty of the World Series that got these women to watch or listen to the games. About 85% of the women who watched or listened said that they had watched "some" or "many" games during the season. The female baseball audience, on the basis of this information, is obviously worthy of serious consideration by sponsors and agencies.



# You've found it!

## What? —

Your luckiest "find" in radio —  
WERD, Atlanta! It's your  
"direct wire" to Atlanta's great  
Negro audience, and to its  
vast — but scarcely  
tapped — buying power.

## Pick it up!

## Good Luck — and Good buying action

will be yours with this four leaf clover  
in your broadcast schedule. WERD  
stimulates sales. And it's the most  
economical radio buy in Atlanta.  
Remember, there's a lucrative market to  
be tapped. It's yours through WERD!

## Why? —

WERD listeners have confidence in  
what they hear on their station — the only  
Negro owned and operated radio station  
in the U.S. Their confidence shows where  
it counts most — at the sales counter,  
where they buy the products they  
hear about on WERD. Write for WERD's  
"Proof of Performance."

RADIO DIVISION  
Interstate United Newspapers, Inc.

Represented nationally by

**JOE WOOTTON**

3 NOVEMBER 1952

# WERD ATLANTA

1000 WATTS • 860 ON EVERY ATLANTA DIAL

**J. B. Blayton, Jr.**, Gen. Mgr.



• • • • •

# WISE SPONSORS KNOW . . . IN SAN ANTONIO . . IT'S THE . . .



*Tommy Reynolds Show*

Station KEYL-TV

Channel 5

Monday thru Friday 2:00 PM thru 3:00 PM

## SPONSOR LIST

Jorrie Furniture Co.  
Dial Soap  
Crosley Shelvador  
Crosley Television  
Bropar Guatemalan Fashions  
Wolff & Marx Department Store  
Whirlpool Washers  
Easy-Off Oven Cleaner  
Bruce Floor Cleaner  
Hollywood Automatic Fryers

*Represented by*

# THE KATZ AGENCY

• • • • •

## REPORT TO SPONSORS for 3 November 1952

(Continued from page 2)

### Fetzer's curbs on crime shows intrigue admen

Agency men and network producers are speculating over significance of John Fetzer's action in re-stricting crime shows on his Kalamazoo station, WKZO-TV. Fetzer is chairman of NARTB TV Code Review Board. WKZO-TV's new policy bars such shows from Sunday schedule or before 9:00 p.m. weekdays and limits aggregate amount of time devoted to them to one hour nightly. Line of speculation is whether amount of complaints on subject to code board has proved so distressing as to prompt Fetzer to set example for rest of industry.

### R & R treats all-media buying on long-range basis

Ruthrauff & Ryan apparently is doing its planning for integration of media buying on long-range basis. Specialists in each medium are attending agency-arranged lectures dealing with other media. Also frequent discussion meetings are held among all buyers with information exchanged on problems and modus operandi for each buying division. Extent of uneasiness caused by integration trend among media buyers was brought into open at 23 October meeting of Media Buyers Association of New York. General complaint was agency managements were rushing integration too fast. (See article on this development in SPONSOR, 25 August 1952, "Is the all-media buyer best for sponsors?")

### Reid Ray goes from industrial to TV feature films

Hollywood trend for industrial film producers to get in on TV film programing is pointed up by announcement Reid H. Ray Film Industries (32 years in industrial field) has set up Reid Ray Telefilms, Inc. Former Warner Bros. Producer-Director Saul Elkins heading up Telefilms. Set for production are 3 15-minute shows, one on calisthenics, another, panel show, and third, "oddities."

### Government seeking data on sportscasting vs. gate receipts

Department of Justice is scouring field for surveys and other data dealing with relationship between broadcasting sports events and gate receipts. Search is being made in anticipation this relationship will become important issue in Government's anti-trust action against National Football League.



# YOU MIGHT FLY NON-STOP AROUND THE WORLD\* —

**BUT...**

**YOU NEED**

**THE FETZER STATIONS**

**FOR "AIR SUPREMACY"**

**OF WESTERN MICHIGAN!**



If you want to see your sales soar in Western Michigan, "climb aboard" the Fetzer stations—WKZO-WJEF in radio, WKZO-TV in television.

## RADIO

WKZO, Kalamazoo, and WJEF, Grand Rapids, do an outstanding radio job in their home cities. Together they deliver 57% more listeners than the next-best two-station choice in Kalamazoo and Grand Rapids—yet cost 20% less! Rural coverage is equally spectacular. 1949 BMB figures credited WKZO-WJEF with big increases over 1946 in unduplicated rural audiences—up 46.7% in the daytime, 52.9% at night! And there is

good reason to believe that similar increases have occurred since 1949.

## TELEVISION

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. It serves more than a quarter million TV homes in America's 18th television market. This 28-county area embraces 58.1% of Michigan's non-Detroit population and 60.1% of the non Detroit retail dollar. An August 1952 Videodex Diary Study proves that *WKZO-TV delivers 93.4% more television homes than Western Michigan's other TV station!*

Get all the Fetzer facts today. Write direct or ask Avery-Knodel.

*\*The United States Air Force did, in 1949.*

**WJEF**

*top<sup>4</sup>* IN GRAND RAPIDS  
AND KENT COUNTY  
(CBS RADIO)

**WKZO-TV**

*top<sup>4</sup>* IN WESTERN MICHIGAN  
AND NORTHERN INDIANA

**WKZO**

*top<sup>4</sup>* IN KALAMAZOO  
AND GREATER  
WESTERN MICHIGAN  
(CBS RADIO)

ALL THREE OWNED AND OPERATED BY

**FETZER BROADCASTING COMPANY**

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

## THE COTY GIRL ON THE AIR (Continued from page 33)

ty. The success of this earlier campaign caused Coty to decide to use it again, as soon as another new product was due to be launched. Now, with the second campaign already a success even before it's over, Coty plans to use the new air formula during 1953 on a multi-market basis, as often as necessary.

Each of the campaigns has cost Coty about \$65,000. However, pinning down the tangible results is another matter.

"It's difficult to prove the real value

of these broadcast campaigns to Coty in terms of dollars and cents," Coty's president, Philip Cortney, explained. "When we announce a new product, our jobbers and direct accounts place large orders for it in almost every case. It's not until much later that we can even estimate how much of a given product has been sold by a particular form of advertising.

"However, I can tell you this. We feel that no other promotion campaign has done as much for new Coty products in such a short time as our radio and TV commercials on WNBC and WNBTV."

An infrequent air advertiser in recent years, Coty had felt that its primary advertising formula was the use of national magazines, newspapers, supplements, and other printed media to tell its product story. The success of the two blitz drives has changed all that. Coty thinks today of radio and TV as a supplementary selling tool which can saturate an area, on a market-by-market basis, to boost sales or launch a new product.

Like any good machine, the Coty air formula is simple and easy to operate. But, the parts require careful planning and must be built of good materials. In its simplest form, this is how Coty's blitz technique has been developed:

1. *Air advertising*—A combination of both spot radio and TV is used. All the radio announcements are transcribed; most of the TV announcements are live. A few TV commercials are on film, to be used when TV schedules conflict with store appearances of the "personality" model.

2. *Time buying*—After some careful consideration, Coty's agency, Franklin Bruck, feels that the saturation technique is most reasonably done on just one big radio-TV outlet in a market. "If you put all your eggs in one basket," an executive of Franklin Bruck admitted to SPONSOR, "you can take advantage of the best discounts in a station's rate card. For instance, we spent about \$65,000 for time, talent, and production on WNBC and WNBTV. For this we had nearly 200 TV and nearly 100 radio announcements, plus a great deal of promotional backing from the two stations. We probably wouldn't have gotten as many time slots for the money if we'd tried to spread it around."

3. *Air selling*—Officials of Coty, Inc., its ad agency, and WNBC-WNBTV decided before the start of the campaign last April that the selling on television would be more effective if it was done by one featured personality, rather than by a series of pretty models plus an off-screen announcer. The same applied to radio, using the personality's voice.

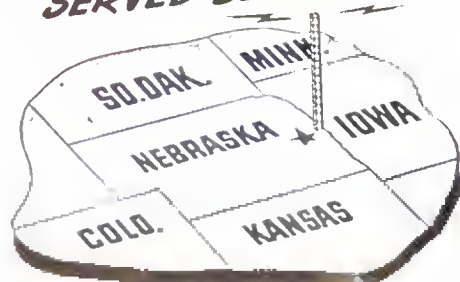
This wasn't quite so simple as it sounds. "Nearly 200 girls were auditioned on camera by the client and ourselves before we found Rita Morley—the one girl who combined smart appearance with the ability to sell in front of a camera or microphone, or before a live audience of women in a

## Another BLUE RIBBON Achievement



This month's achievement citation goes to a KFAB staff member—to Lyell Bremser, sports director. Bremser, in reporting sports events to midwesterners for over 12 years, has achieved the title of "The Midwest's Greatest Football Broadcaster." He's "Mr. Football" to the fans whose respect and loyalty he has earned through years of colorful, accurate, sincere reporting from Pennsylvania and Florida . . . to California and Oregon. The achievements of Lyell Bremser in the sports field account for KFAB's top football audience. It's another achievement reflected in sales for the KFAB advertiser. Find out more from Free & Peters . . . or contact Harry Burke, General Manager.

**THE MIDWEST-EMPIRE  
SERVED BEST BY KFAB**







# Get Set with BOTH Barrels to Get Your Limit -- Fast!

## WHIO-TV coverage

*1st in Dayton*

The 12 top once-a-week shows—seen on WHIO-TV. 7 of top 10 multi-weekly shows, with locally-produced WHIO-TV "Front Page News" the leading news show in the area. (*August Pulse*)

## WHIO coverage

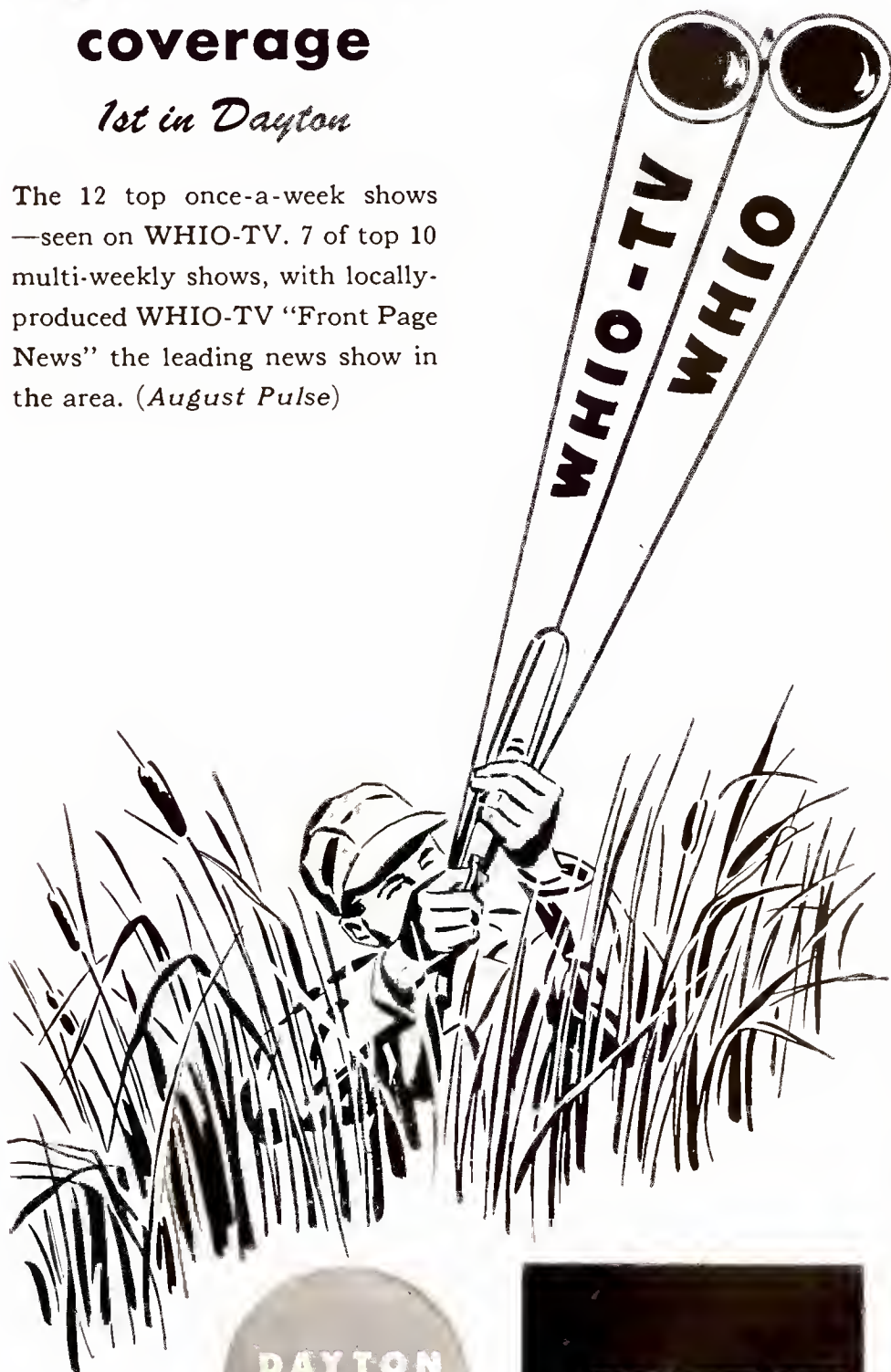
*1st in Dayton*

37.9% of the total radio audience. This compares with 13.5% for Station B; 26.5% for Station C; and 14.1% for Station D. (*Hooper average for the past year*)

## THE DAYTON MARKET

1,293,595 prosperous prospects—366,457 families. Payrolls in Dayton for 1951—\$630,951,822. Retail sales for Dayton and Montgomery County—\$475,000,000. Average weekly industrial pay check—\$83.67—highest in Ohio, one of highest in the country. Dayton has been designated a "Preferred City" by Sales Management for the past 20 months.

**YOU CAN DOMINATE THE DAYTON MARKET WITH EITHER WHIO-TV OR WHIO—WITH BOTH OF THEM TOGETHER, YOU CAN SATURATE IT. ASK NATIONAL REPRESENTATIVE GEORGE P. HOLLINGBERY COMPANY FOR FULL INFORMATION**



DAYTON  
OHIO



# WKOW

## Delivers More Homes Per Dollar in Wisconsin's Rich \*Moo-la Market



*\*Includes Madison and  
50 prosperous counties  
in central and  
southern Wisconsin*

Here's the one station that really blankets the rich "Moo-la" market of Wisconsin. Day after day mail response from all over the state and adjoining states is proof that WKOW is your best radio buy in Wisconsin.

**WISCONSIN'S  
MOST POWERFUL  
RADIO STATION**

**10,000 WATTS**

**MONONA  
BROADCASTING  
COMPANY**

Madison Wisconsin

Represented by  
HEADLEY-REED COMPANY

**WKOW  
CBS  
1070  
ON YOUR  
DIAL**

store." Mort Heineman, who supervises the Coty account at Franklin Bruck agency, recalls.

4. *Merchandising* To get the fullest value from its radio-TV campaign, Coty and the agency decided to go along with the suggestion of Ted Cott, NBC v.p. and manager of WNBC-WNBT, that Rita Morley make tie-in personal appearances at leading stores. In addition to the straight publicity value of these appearances, they enabled Coty to reach shoppers with a much longer (one hour, usually) pitch by its blonde air saleslady. The day, time, and name of the store are mentioned on the air during the TV commercials, one of the reasons why they are done on a live basis.

5. *Publicity*—As part of the "package deal" for the radio-TV time slots, WNBC-WNBT also made provision for guest appearances by Rita in several radio and TV shows on the stations. This was not merely a pay-off for the business. Rita indeed was news in New York during the promotion, since she was seen on TV more often than any other actress for five weeks. Also, the fancy Daché hat she always wore on TV soon became a kind of visual trademark—something like the eye-patched model in the Hathaway shirt ads—and columnists and beauty editors soon began to write about it. This made a good conversation piece when "The Coty Girl" guested on a homemaking or disk jockey show.

As outlined above by Philip Cortney, president, and Walter Neuburg, advertising manager, of Coty, and by officials of the Franklin Bruck agency, this is the basic formula which will be used, with minor variations, by Coty in the future.

To Coty's way of thinking, the use of the air blitz added valuable extra impact to the other advertising for the new Cream Powder Compact—ads in the October issues of five leading women's magazines, plus newspaper and point-of-sale material—in the country's largest and most important consumer market.

Some problems, of course, cropped up in both the April saturation drive and the October-November edition which had to be solved as Coty and its agency went along. For instance, the long hours of radio recordings, radio-TV appearances, and store visits proved to be a real strain on Rita Morley during the first campaign. To

avoid any possibility of mix-ups in scheduling, Bruck assigned the agency radio-TV producer, David Davidow, to follow her around during the second campaign, from morning to night, just to see that Rita didn't forget where she was supposed to go next.

In the earlier campaign, Coty offered free samples of Instant Beauty, to be given away during Rita's store appearances. This was a good idea, and is often used widely in the introduction of new cosmetic products. But the huge crowds which mobbed the beauty counters of leading New York department stores brought down the wrath of

★ ★ ★ ★ ★ ★ ★ ★

"In five years there will be more radio stations by an appreciable margin than there are now . . . and a higher percentage of them will be operated profitably than ever before. Close to two-thirds of all homes will have three or more radio sets, and more than 90% of all automobiles will have radios, compared with the present 30% and 70% figures respectively."

KEVIN B. SWEENEY, V.P.  
Broadcast Advertising Bureau

★ ★ ★ ★ ★ ★ ★ ★

store officials on Coty's unsuspecting head. Now, although sampling is still done, it isn't talked about or plugged on the air.

Credit for hatching the Coty formula belongs, actually, at the top levels of both the cosmetic firm and the broadcasting outlet. It happened, as Coty officials recall it, like this:

Early last spring, Coty President Cortney lunched with an old friend, RCA's General David Sarnoff. Cortney chatted about the problem his firm was then facing: how to launch Coty's new Instant Beauty product. Sarnoff suggested the use of radio and TV on a saturation basis, with New York to be the testing ground. Then, when Cortney became interested, Sarnoff transferred the meeting to an office, and called in WNBC-WNBT's manager, Ted Cott.

"Cott," Cortney recalls, "figured out most of the details of the combined radio, TV, and store appearance plan in five minutes. I told him how much money we intended to spend in New York to launch the product; he gave us the answer. We made practically no deviations from Cott's suggestions in the first campaign. The second campaign is virtually a carbon copy of the first."

Following these meetings, where the original idea was born, the kinks in



one low rate  
"corners" this

# great West Virginia Market



Here's the lush potential of "Personality's" half-millivolt area alone!

TOTAL POPULATION	992,994
TOTAL FAMILIES	250,337
RETAIL SALES	\$543,571,000
FOOD SALES	\$111,735,000
GENERAL MERCHANDISE SALES	\$80,496,000
FURNITURE AND HOUSEHOLD GOODS SALES	\$29,969,000
EFFECTIVE BUYING INCOME	\$965,894,000

Source — U.S. Census and BMB Survey, 1950

## POWER

Two power-packed stations to provide a double "knockout" punch . . . with FM for good measure.

## PROGRAMMING

The best in ABC and CBS network radio, plus a local flavoring of programming and news.

## PROMOTION

Publishing monthly audience-building consumer magazines to help promote your program and product.

## EXPERIENCE

Operated jointly and staffed by competent, capable personnel who live . . . and love . . . radio.

BECKLEY — 560 KC  
CBS Radio Network Affiliate  
1000 W DAY • 500 W NIGHT

**WKNA**  
**WKNA-FM**

CHARLESTON — 950 KC  
ABC Radio Network Affiliate  
5000 W DAY • 1000 W NIGHT

it costs less when you use "Personality"

# } the personality stations



Joe L. Smith, Jr., Incorporated • represented nationally by Weed & Co.

the plan were hammered out between Coty's advertising manager, Walter Neuburg, and the Franklin Bruck agency.

Now, the formula is at a stage of development where it can operate outside of New York, without the constant watching of both client and agency. "We may use this pattern in as many as a dozen large U. S. markets to introduce new products during 1953," Cortney revealed. "We've found that it draws recognition from both customers and the trade for our new cosmetic items.

"Above all, it sells products," he added. ★ ★ ★

## KIDS AND ANIMALS ON TV

(Continued from page 31)

citement of an actual radio or TV show. It is wise of the agency to have the child it picks approved by the client. Then, if the kid doesn't click for some reason, the agency won't have to hear this from the client: "How the devil could you pick such a dud?"

Casting isn't always difficult. The agency or producer can often turn the problem over to a model or casting

agency and that will be that. The networks also have files on children. A quick, expert look through names and pictures and the little girl carrying the balloon in the walk-on part is hired.

When it comes to auditioning young children or babies—one word of warning: Stagger the appointments! There is no way of describing a studio or office full of babies who are either crying, screaming, or wetting their diapers. The din is often increased by the children the mother must bring along because there is no one at home to mind them. (Grey Advertising and Ben Gradus' International Movie Producer's Service had to see about 100 babies before they could choose six to appear in the upcoming Mennen Co. Baby Product commercials for the Barry & Enright-produced TV film series. *Oh Baby!*)

Casting children often means a corollary casting of mothers. Glamorous mothers are generally avoided although there is no law against a good-looking one. Where a baby must be handled, it is wise to cast a woman who either has children of her own or has handled babies frequently in commercial work.

Children are generally paid on the

same basis as adults. When it comes to a child star, it is a matter of bargaining, of course. When it comes to run-of-the-mill casting, union minimums generally apply even where children are not accepted in the union. The Screen Actors Guild, for example, has jurisdiction over TV film actors but will not accept for membership children under 14 years.

Children appearing in TV films are usually paid SAG daily or weekly minimums. In the case of babies, who, because of their age, are not permitted to work too long, an hourly rate of \$10 can be figured on.

The recently increased SAG minimums are \$70 a day and \$250 a week. Rehearsal time is considered work time. A "general" extra is paid \$18.50 a day; an extra who does "special business" is paid \$25, and a "silent bit part" calls for \$40. These minimums apply to both entertainment programs and commercials.

The newly named American Federation of Television and Radio Artists has jurisdiction over all other radio and TV actors and actresses.

Here are the AFTRA radio minimums: \$59.50 for an hour show, \$45 for a half-hour show, and \$30.50 for a quarter-hour show. This pay includes rehearsal time equal to the length of the show. Additional rehearsal is \$8.75 an hour. Acting in commercials is paid according to the length of the show. For each commercial the minimums are \$36.25 for an hour show, \$29 for a half-hour show, and \$21.75 for a quarter-hour show. If the commercial is transcribed, the child is paid the same amount each time it is used.

On TV, the AFTRA minimums are \$170 for an hour show, including 22 hours of rehearsal; \$125 for a half-hour show, including 12 hours of rehearsal, and \$70 for a quarter-hour show, including five hours of rehearsal. Additional rehearsal is \$5 an hour.

TV commercials are as follows: \$90 for an hour show, \$75 for a half-hour show, and \$60 for a quarter-hour show.

**DIRECTING CHILDREN:** The handling of children for radio and TV is not hard providing the right people do the handling. One qualification for the job of directing children can be safely generalized: The director must genuinely like children.

Directors of children have their own individual ways of getting good performances. Lila Mack, who has years

# SALES DYNAMITE IN THE GREAT SEATTLE MARKET!



The KRSC Salemaker Spot Plan will boom your Seattle sales to an all-time high — right now! Terrific all-day, all-week impact. More listeners per dollar. For complete facts wire or phone . . .

# KRSC

Seattle's big Seattle market

Represented by

EAST: Geo. W. Clark, Inc.

WEST: Leo F. O'Connell Co.  
Los Angeles

Western Radio Sales  
San Francisco



# Ace newscasters praise

## AP NEWS

*"WKRC Newscasts  
are #1 preference  
in Cincinnati"*



Tom McCarthy,  
News Director,  
WKRC,  
Cincinnati, O.

*"AP enables me to  
speak with confidence  
and authority"*



Dee D. Denver, Jr.,  
Newscaster,  
KFEQ,  
St. Joseph, Mo.

"My AP newscasts have enjoyed top Hooper ratings for years. One of our sponsors, Farm and Home Center, says its 6 AP newscasts per week over WKRC are an important factor in both its city and rural advertising. It says AP news is as vital as electricity on a farm."

"AP news is definitely a prestige program because it is accurate, factual and fast. I use AP news every morning to sell M.F.A. Feeds to farmers on behalf of The Missouri Farmers Association. Mr. A. J. Loutch, Manager of the M.F.A. Cooperative Grain and Feed Company, tells me that his customers praise these AP newscasts as a real service to the farm area, and that AP is a permanent part of his advertising program. Revenyewise, AP news does the job for KFEQ and all its sponsors."

For full information on how you can put Associated Press news to work  
for you and your sponsors, contact your AP Field Representative or write

Hundreds of the country's finest stations announce with pride

**"THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."**

RADIO DIVISION  
THE ASSOCIATED PRESS

50 Rockefeller Plaza, New York 20, N.Y.



of experience in her CBS Radio show, *Let's Pretend*, says:

"I try to instill confidence as well as curb over-confidence. A cocky child may learn his lines well but may develop his own ideas about how a part should be played or how important a certain bit of direction is. Since it is unlikely that the child will have good judgment, a director must make the child understand clearly at the outset who the boss is.

"By this I don't mean that the child is ordered around like a mother might order a child around. I never treat my children like children, but like adults. I also find that children are different enough so that the same approach doesn't always work. Some direction has to be played by ear."

A number of directors at both agencies and networks told SPONSOR that advertisers should never worry about roles that might seem difficult for children.

"Children are actually easy to direct," one agency director said. "They are naturally imaginative and the younger ones like to pretend anyway. I, for one, think that children are natural actors."

Another director warns that adver-

tisers must understand that singing and dancing talent in children is not the same as dramatic talent. He pointed out that this is not only a casting problem but one of direction. A director who is good at handling children in drama shows, he said, is not necessarily good for pointing up style in songs and dances.

A child must often work hard in rehearsing radio and TV shows and a director must have both patience and a method of keeping the child aware of the importance of the perfection a show often requires.

Children sometimes rebel. One story is told of a Chinese boy who played the part of a Korean on *Pulitzer Prize Theatre* about two years ago when Schlitz sponsored the program.

After the show was over, the six-year-old boy turned to the TV director and said in all sincerity: "This medium's for the birds. I'm retiring."

To the advertiser, the important fact to know about using babies is this: It is often an expensive production job. Babies are not called on to do much, of course, but it is not easy to have them do anything (see story on making a TV film using a baby, on page 30). The film footage used up on ba-

bies is often two or three times that used on adults.

While no accurate figures could be learned about the cost of film commercials made with babies, one source said that a one-minute TV job can run well over \$5,000. Sometimes cute shots are put in the can for use in a future commercial, a good money-saving idea. Sometimes babies are photographed for film commercials without a script and the copy is written around the footage that suggests good ad ideas. This is rarely done, however, because of the expense.

**CHILD AUDIENCES:** Studio audiences made up of children are an important aspect of TV programming because they are often woven into the show itself and used to build up greater impact on home TV screens. When it comes to child audiences in a studio, there are two schools of thought on the matter. Both sides present strong arguments. Said Bob Smith of NBC TV's *Howdy Doody*:

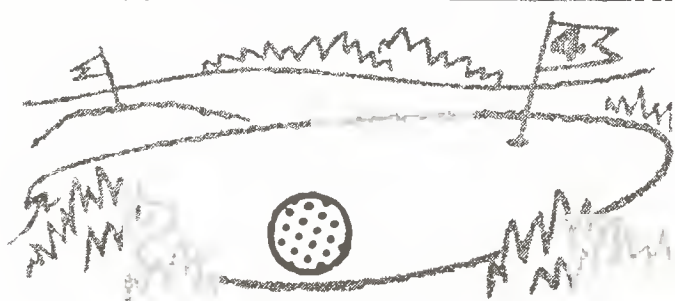
"The big argument against using children as a studio audience is that it restricts staging. This is true. There are lots of things we could do on *Howdy Doody* if there were no children in the studio.

"Because they can see what is going on outside the camera, kids in the studio often give things away to the home audience, too. And on special occasions, such as holidays, the kids are often hard to control.

"Balancing everything, however, I still think they add more to the program than they take away. Their enthusiasm gives the program a lift that is communicated to the kids at home. The audiences are a definite part of the program and the kids at home expect to see them."

Through experience, Smith has developed some simple techniques to keep children under control. Before the program goes on the air, he goes through routines to let them blow off excess steam. Very young children are put in the care of older children, who are usually proud to have this responsibility. A woman on the set who flips the prompting cards (to prevent fluffing of lines) also keeps an eye on children who might have to leave the studio suddenly for some reason or another.

Jack Sterling, ringmaster of National Dairy's *The Big Top*, on CBS TV, has to contend with the large audiences



## some spots are better than others

In Los Angeles, KNBH TV spots give you quickest sales results. Food advertisers are scoring sensationally with integrated commercials delivered by famous Chef Milani. On Monday thru Friday, 4-4:45 PM, Chef Milani uses sponsors' products in recipes, gets messages across solidly.

For the best spot, at the right time, at the right place use...

**KNBH**  
HOLLYWOOD  
Channel 4



Represented by  
NBC SPOT SALES





# This Is Hollywood Playhouse!



***A steady habit . . .***



***of steady buyers!***

**W**hen Hollywood Playhouse hits the screen at 1 o'clock TV tune-ins really jump. Here is a show that literally captures audiences . . . it's become an afternoon habit with thousands of TV fans. We can give you one success story after another of advertisers whose products are sold on Hollywood Playhouse. Complete details on request.

MON. THRU FRI.  
1 TO 2 P.M.

Television Baltimore

**WBAL-TV**

NBC in Maryland

***Nationally Represented by EDWARD PETRY & COMPANY***

# FLASH!

## WAVE-TV OFFERS TOP AVAILABILITY!

A few excellent spot participations are now available on "THE OLD SHERIFF"—WAVE-TV's amazingly popular film series, for kids of all ages!

**FORMAT:** A complete Western film or Mickey Mouse type cartoon shown each day. Film is cleverly introduced and summarized from an authentic Western jail setting by "The Old Sheriff", played by WAVE-TV's versatile Foster Brooks.

**FOSTER BROOKS**—A colorful, dynamic television personality, known and loved by thousands and thousands of WAVE-TV viewers. He gives the show a remarkable "live" touch, lifting it head and shoulders above conventional film programs!

**TIME:** 5:30 to 6:00 P.M., Monday thru Friday—a wonderful before-supper time slot!

**CHECK WITH:** F & P!



**NBC • ABC • DUMONT**  
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.  
Exclusive National Representatives

which fill the Camden, N. J., convention hall where the program is telecast.

"They are no real problem," he said. "We tell them not to wave at the camera in our pre-program briefing sessions. Scouts who march in the grand parade are merely asked to smile. They obey most of the time. It's as simple as that."

**LEGAL PROBLEMS:** There are no extra legal problems involved in employing young audiences but when it comes to young performers, whether in the entertainment or commercial side of broadcasting, that's something else again.

The power to supervise the employment of children in radio and TV, as well as the other media of show business, rests with the individual states. That means there are 48 different laws on the subject plus whatever extra regulation is imposed by cities. A sponsor or his agency should be certain he knows what the law is. An illegal step, however innocently taken, means not only the possibility of bad publicity but the chance that last-minute program changes may ruin the show itself.

National advertisers will, in the main, be concerned primarily with New York City and Los Angeles. Because of the movies, California has developed a long and complicated list of regulations. While there is no arbitrary cut-off age, the ifs, ands, and buts are pretty stringent. However, for the younger children Los Angeles is more lenient than New York.

Here are some of the basic California restrictions regarding the use of children for film (both movie and TV), according to Catherine Decny of Paramount Pictures:

Between the ages of 14 days and six months, babies cannot be on the set more than two hours. During this time, they can work no longer than 20 minutes altogether and for only 30 seconds at one time. A nurse must be in attendance.

From six months to two years of age, children may be on the lot for four hours but may not work for more than two hours. A nurse is usually on hand though one is not legally required.

From two to six years, children may be on the lot for six hours and may work three hours of that time.

From six to 18 years, they may be on the lot for eight hours, of which

they may work four. But these children must go to school for three hours and have at least one hour's recreation.

New York has an arbitrary cut-off age (16 years) but the law permits discretionary exceptions. In New York City, the Mayor has the discretionary power but outside the city, the local school jurisdictions are vested with this power.

Up until recently New York City's mayors have been adamant against using children under seven. However, during the past few months children as young as six months have been allowed to appear in film productions. Each case is examined on its merits by the Mayor's Office. Does the program or commercial justify using a child? What provisions will be made

★ ★ ★ ★ ★ ★ ★ ★  
"With the growth of television, advertising agencies found themselves assuming functions which they had never anticipated: In addition to having to hire film editors and cutters to handle their clients' commercials, some have leased warehouses in which to store scenery and have had to revamp their offices to provide space for projection and viewing rooms, but none, I am sure, ever anticipated the necessity of putting on a 'station relations staff' whose function it is to tour the country in an effort to clear time on stations for their clients' programs."

TED BERGMAN, Dir. of Sls.  
DuMont Television Network

★ ★ ★ ★ ★ ★ ★ ★

for the care of the child? How long will the child be kept in the studio?

The Mayor's Office will still not permit children under seven to appear in live radio and TV productions, despite pleas from producers. All applications for children under 16 must also be approved by the local Society for the Prevention of Cruelty to Children, which has a semi-official status in this matter. Advertisers and agencies should be careful not to file applications at the last minute, since at least 48 hours must elapse before final approval can be given.

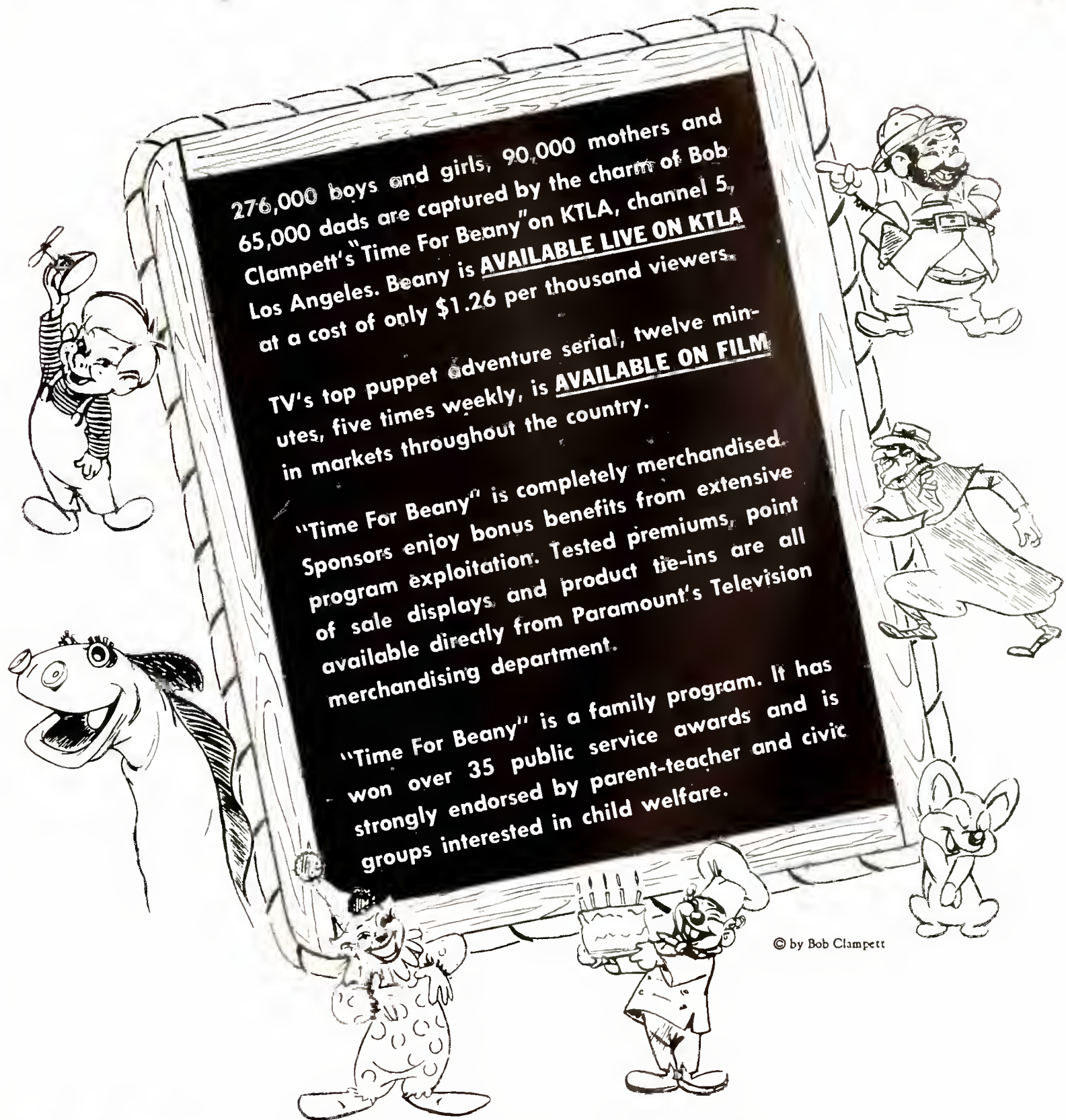
The Mayor's Office has eased up in its attitude about very young children because of efforts to prevent the city from losing business in the making of TV films. Since the TV film business has been growing so fast, TV interests have been working with the SPCC and the Mayor on a voluntary code of compliance. The idea is to avoid complicated legal regulations.

**ANIMALS:** When it comes to animals, the legal requirements are fairly simple. They are actually no different



# TIME FOR BEANY

## The program that sells ALL the family



For an audition print, wire, write or telephone . . .

KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363  
 Eastern Offices • 1501 Broadway, New York 36 • BRyant 9-8700

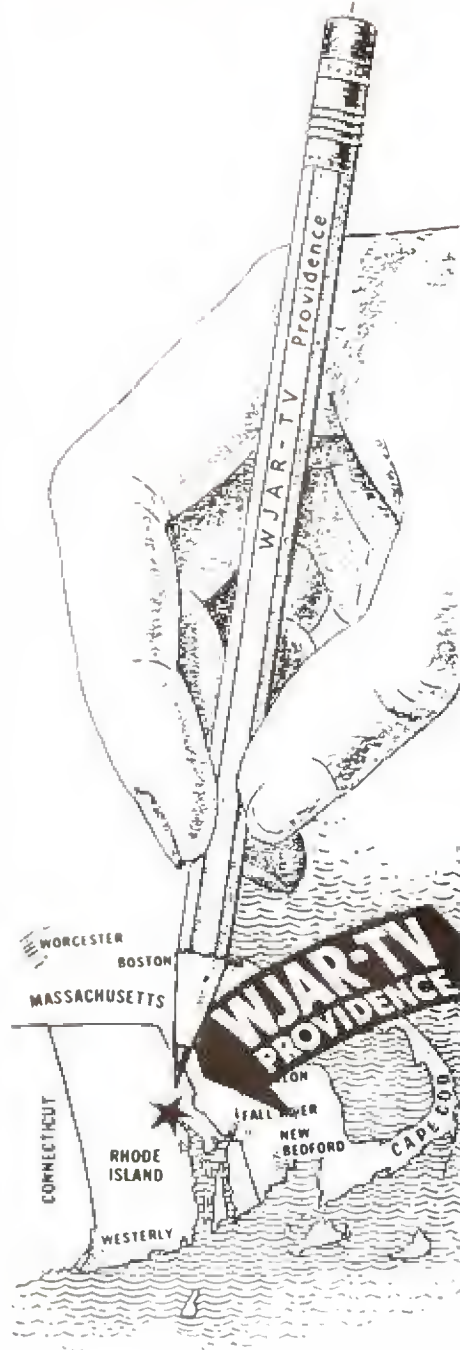
PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE  
 New York • Detroit • Chicago • Boston • Memphis • Hollywood • San Francisco



**ALWAYS IN FRONT BY AN OVERWHELMING MARGIN**



## PINPOINT YOUR PERSISTENT SALESMAN



**UNDUPLICATED  
COVERAGE IN  
225,000 HOMES  
WITH PERSISTENT  
SELLING TO MORE  
THAN 675,000  
PEOPLE . . .  
IN PROSPEROUS  
SOUTHERN  
NEW ENGLAND**

**Represented Nationally by  
Weed Television  
In New England — Bertha Gannon**

than they are outside of radio or TV. The animal must not be treated cruelly and there must be provision for his feeding and care. Advertisers would also be wise not to suggest cruel treatment of animals on their programs, even where there is actually no cruelty involved. One network producer with experience in using animals on TV told SPONSOR there is a vociferous minority among TV viewers who feel very strongly about the proper treatment of animals and don't hesitate to write letters about it.

In case an advertiser has any doubts about what is permissible, the answer is easy: Consult the American Society for the Prevention of Cruelty to Animals.

Radio has no need for animals, of course, and one might figure that they are hard to come by for the inexperienced. This might be true outside of metropolitan centers, but TV people say there are always ways of finding animals in the big cities. And all kinds, too. Practically every popular species (and some not so well known) of animal or bird has appeared on TV screens. Garry Moore, and others, have brought an elephant into the studio.

When it comes to performing animals, an advertiser will find that some of the networks have files on them. Circus acts, such as those that appear on *The Big Top*, are gotten through experienced booking agents. Companies that supply animals to zoos are a good source. Animals have been rented from pet shops in the city as well as farms in the country.

Aside from circus acts, animals costs vary. If an ad agency or producer has time to scout around, he will find he can sometimes bargain and save money. Animals, too, come cheaper by the dozen.

Here's a tip: You will find that some animals are cheaper to buy than rent if they are going to be used a few times. Bobby Keeshan, who plays Clarabell on *Howdy Doody*, was told by a Madison Avenue pet shop that an Irish setter which rents for \$25 a day could be bought for \$75. Bobby liked the friendly look in the dog's eyes after one performance, so he threw in another \$50 and kept the dog as a pet. Now, the *Howdy Doody* show will never be at a loss for a trained dog.

Animals differ in their ability to learn tricks but one experienced animal seller told SPONSOR that, given enough time, an experienced trainer

can teach most animals to do the sort of thing necessary for a TV program. You may be interested to know that zebras are particularly stubborn.

There are naturally special problems with animals. There's storage, for one thing. *The Big Top* has about half of its auditorium set aside for keeping animals. Many of them, however, have their own vans or trucks and can be kept there when not before the TV camera. When a program is telecast from a studio in the middle of a city, it is usually arranged to bring the animal up the freight elevator just before

★ ★ ★ ★ ★ ★ ★ ★

"The frontiers of television still extend to the 'blue skies' of marketing! You (the advertisers) have been the frontiersmen of this, the greatest expansion of the mass-selling frontiers, since the opening up of the radio frontier, a quarter of a century ago."

SIDNEY W. DEAN, JR., V.P.  
McCann-Erickson

★ ★ ★ ★ ★ ★ ★ ★

he appears and take him down as soon as he's through.

Opinions differ about the house-broken angle. Animal suppliers assured SPONSOR there was nothing to worry about but some program people told another story. In no instance, however, was the audience aware of what happened. The cameramen had been thoroughly briefed beforehand and the control booth switched cameras in time. Keep a pail and broom handy, just in case.

Since animals don't take direction as well as humans, it is also a good idea to leave room for flexibility in the program. Have a short sequence which can be added or left out without destroying the continuity of the program. Or develop a sequence which can easily be lengthened or shortened in case of a lazy or balky animal.

Some of the special animal problems can be solved by quick thinking. Take this story, for example:

A couple of years ago, a seal was hired to play the mouth organ. It so happened that its entire repertoire consisted of "Popeye, the Sailor Man." The day the program went on there was an ASCAP dispute and all ASCAP music, including the above, was banned in TV temporarily.

After a little hair-pulling, the director decided to call the music "Jeannie, with the Light Brown Hair" because it was in the public domain. It was announced as such. The TV audience never knew the difference. ★ ★ ★



**In Philadelphia  
... people watch  
WPTZ  
more than any  
other TV Station!\***

\*Not our estimate but ARB  
figures for the entire year  
of 1951 and the first  
6 months of 1952

**WPTZ**  
**NBC - TV AFFILIATE**

1600 Architects Building, Phila. 3, Pa. Phone LOcust 4-5500, or NBC Spot Sales  
3 NOVEMBER 1952

**KFMB**  
**TV**  
Channel - 8

**SAN DIEGO'S**  
*1<sup>ST</sup> and only*  
**TV STATION**  
*blankets CALIF'S.*  
**THIRD MARKET**

San Diego Is  
The Fastest Growing  
Major Market  
In America  
Today!

*Wise Buyers Buy*  
**KFMB-TV, AM**  
TV - CHANNEL - 8, AM - 550 K. C.  
KFMB - 5th and Ash, San Diego 1, Calif.  
Represented by  
The Branham Co.

**NOW! . . .**  
**150,**  
**000**  
**SETS**  
**IN THE RICH**  
**WOW-TV**  
**AREA**

Yes, two out of three homes in this rich mid-west market are served daily by WOW-TV, who will soon serve this rapidly expanding market even better by increasing its power nearly 65%.

National Representatives—BLAIR-TV  
A MEREDITH STATION  
OMAHA  
Fred Ebner, Sales Mgr.

## EARLY MORNING RADIO

(Continued from page 39)

Borden's, Continental Baking, Pillsbury, and Florida Citrus Commission.

*Drugs:* Bristol-Myers, Musterole, 4-Way Cold Tablets, Vicks, Pertussin, Block Drug, and Serutan.

*Automotive:* Armstrong Rubber, Esso, Socony, Tidewater, Skelly, Prestone, and Shell.

*Household and personal:* General Electric TV sets, Mennen Shave Products, Bab-O, Old Dutch, Ajax, Blue Coal, and Camels.

Eying the dollar volume of morning radio business represented by such advertisers as those mentioned above, the networks have begun their own explorations of the early a.m. Both MBS and ABC have capsule early-morning network shows for leading advertisers. Mutual has sold a five-minute commentary with Gabriel Heatter to the Vitamin Corp. of America, in an 8:55 to 9:00 a.m. slot. Competing in the same time on ABC is a capsule musical show with John Conte for Stokely-Van Camp.

NBC has sold part of its network, a 28-station hookup, to Skelly Oil for an 8:00 to 8:15 a.m. newscast series in Skelly's Western marketing area. Only CBS has made no real move into weekday morning radio, although it has signed General Foods for the weekend *Sunday Morning Gathering*, 8:30 to 9:15 a.m., on 107 radio outlets.

However, these shows are a drop in the bucket compared to the spot business done in morning hours. One station rep estimated that between \$15,000,000 and \$20,000,000 worth of morning spot business will be aired in radio between 6:00 and 10:00 a.m. during the current final quarter of 1952.

Most reps feel, too, that clients will be getting their money's worth. "Advertisers have learned the value of buying a well-rated morning personality on a participation basis," an executive of the Raymer Co. stated. "You'll still find that many timebuyers ask first for 'good minute adjacencies' or 'well-rated newscasts' between 7:00 and 8:00 a.m. in most markets, but there's a growing use of personality selling rather than an ironclad sticking to transcribed announcements. Since the situation on radio availabilities is tight in the mornings, many clients have had to experiment with some really marginal slots, as early as 6:00 a.m. Most of them have been pleasantly surprised

to find that even these can do a good selling job—both to rural and city audiences."

(For information on the development of morning "personality selling," see "Morning men," SPONSOR, 2 July 1951, page 19.)

So widespread has been the stampede into morning radio by broadcast advertisers that stations from Providence's WPRO in New England to San Francisco's KGO on the Pacific Coast are displaying the "Standing Room Only" sign during the breakfast hour, and some serious-minded agency men have become genuinely alarmed.

"Radio is getting to be so jam-packed with commercials from 6:00 to 10:00 in the morning, that I'm beginning to wonder if the effectiveness of anything but the heaviest schedules isn't being impaired," Robert M. Reuschle, associate media director of McCann-Erickson, told SPONSOR.

From the advertiser's standpoint, the situation in morning radio boils down to this: (a) Those advertisers who already have tied up the best time slots and program availabilities are holding onto them, and (b) those advertisers who are just beginning to think in terms of morning radio will have to do some real digging to find a choice buy.

There are, however, some guide posts which advertisers and agencies can follow in getting a foothold—even today—in the peak hours of early morning radio. As cited by several station reps, experienced timebuyers, and a representative selection of morning radio advertisers, these time buying tips for morning radio are:

1. **Choosing stations:** The leading radio outlets in both radio-only and radio-TV areas are either completely sold out, or close to it, during the prime segments of morning time. However, since a lot of sponsors can get by almost as well on the reduced coverage of smaller stations, it's wise to check with reps to see what availabilities are to be had on the secondary stations and community stations in most radio markets.

"Some sponsors are too concerned with the prestige of buying time on a big outlet, in order to impress retailers and distributors in a particular area with the quality of their advertising, to pay much attention to smaller stations," one rep pointed out. "A lot of good buys get lost in the shuffle, simply





**BILL McDOUGALL**

*(next to camera)*

with 4-H Boys, Adult Leader  
and County Agent . . .

RFD-TV, 12:30 p.m.

KPRC-TV daily

# Bill McDougall and the Farm—

Heart of the Gulf Coast section of America's greatest farm state is Harris County, which, despite being included in the metropolitan area of Greater Houston, has more cattle than any other county in Texas.

One year ago, on October 1, 1951, a young fellow named Bill McDougall looked into the television cameras of KPRC-TV and walked straight into the hearts and lives of thousands of agriculturally-minded folks on the Texas Gulf Coast.

Bill's program, "RFD-TV" is televised on KPRC-TV at 12:30 every day, Monday through Friday. It combines live appearances of those who actually DO the farming with film clips of on-the-scene activities. Bill actually films these scenes himself, taking daily trips throughout the Gulf Coast area. To date, Bill has filmed approximately 13,000 feet of farm and ranch scenes, and has traveled over 12,000 miles to find subject matter of interest to his viewers.

The live interviews, the demonstrations and the films used on RFD-TV bring the Farm Folks closer to the urban TV viewer. They enable numerous farm agency workers to SHOW to those they serve many of

the solutions to farm problems and methods of improved practices that heretofore were only written about in circulars or letters.

Now, approximately 260 shows later, more than 1,200 individuals, representing every recognized Agricultural Agency, have appeared with Bill on "RFD-TV". These agencies and organizations have been regularly scheduled: Texas A. & M. Extension Service, i. e., County Agriculture Agent, County Home Demonstration Agent, Assistant Agents representing Boys and Girls 4-H Clubs, College, Extension and Experiment Station specialist; University of Houston Agriculture Department, i. e., Faculty and Students; Houston Chamber of Commerce Agriculture Department, i. e., Specialists, Committeemen, Directors; Public Markets, i. e., Livestock officers, producers, breeders, traders and Farmer's Co-op Produce officers and farmers; Farm and Ranch Club, i. e., directors, officers, farmers-ranchers; Vocational Agriculture, i. e., FFA and FHA Advisors; Southwest Milk Producers, i. e., directors, dairymen, and distributors. In addition, there are many unscheduled appearances of visiting groups and individuals concerned with and serving Agriculture.

SERVICE TO AGRICULTURE is an important phase of KPRC-TV's contribution to the living and working habits of viewers in the Gulf Coast area . . . an audience to whom Bill McDougall and "RFD-TV" have a vital meaning.



**HOUSTON**

**JACK HARRIS**, Vice President and General Manager

Nationally Represented by **EDWARD PETRY & CO.**

because some spot advertisers feel they will 'lose face' if they are on the Number Two or Number Three station in a market, rather than the Number One."

There's some really practical advice in the station representative's remarks. Smaller radio outlets do mean less coverage than the big 50,000-watt power-houses. But, a dollar goes a lot further on them, availabilities are better, and often the same results can be achieved at the same price by using a combination of medium-sized and small stations, as on a power-house.

**2. Choosing programs:** Apart from such network-level developments as the capsule *John Conte* musical show at 8:55 a.m. on ABC and the upcoming General Foods *Bob Hope* morning show on NBC from 9:30 to 9:45 a.m., there hasn't been much development (or even major shift in audience preferences) in morning programming in the past 10 years. The same old reliable formulas—the "musical clock" show, the "morning man" disk jockey, the farm news shows, the straight newscasts, the "Mr. and Mrs." participation shows, the morning serv-

ice and shopping shows—are still popular, and advertisers can judge them on their audience and cost merits.

However, it's interesting to note that there's been a strong upswing in preference for radio news in the past few seasons, particularly in the mornings. In the recent Forest L. Whan study of the New England area, in which both urban and rural radio tastes were carefully measured throughout an area where the over-all TV saturation is

★ ★ ★ ★ ★ ★ ★ ★  
 "There is a gradually increasing awareness among radio advertisers that size of audience is less important than audience composition."

HORACE SCHWERIN, Pres.  
 Schwerin Research

★ ★ ★ ★ ★ ★ ★ ★

nearly 50%, this was evident.

Of all listeners, both urban and rural, who listened "regularly" to radio news, some 71.7% of them said they listened to "morning newscasts." This puts morning newscasts well ahead of other news series during the day, since the other figures were: noontime news, 47.2%; supper-time news, 56.8%; and late-evening news, 34.8%. Radio news ran well ahead of TV news (about four to one) in a com-

parative preference study in the same 1952 Whan study of New England listening and viewing, and edged out newspapers as a primary source of national and international news.

### 3. Choosing announcement slots:

Because of the current trend toward "hard sell" in radio copy, advertisers for the most part seem to feel that they need more time to tell their story. The result has been a furious time buying competition for minute availabilities or participations between 6:00 a.m. and 10:00 a.m. in key markets. However, several reps complained to SPONSOR that they couldn't find buyers for packages of attractively priced 20-second station breaks during these hours, often sandwiched between the very programs that had long waiting lists of advertisers.

Since this is the case, it might be well for sponsors to remember that the pre-television situation in nighttime radio availabilities—where stations couldn't take care of all the clients who wanted nighttime minute slots—is repeating itself to some extent currently in morning radio. Advertisers may find that gearing their spot campaigns to 20-second station breaks, or even to 10-second I.D. announcements, may be all that's needed to open the door on scarce morning availabilities.

### 4. Choosing a good rate structure:

While, as one station rep pointed out, "there haven't been any morning radio rate increases that weren't justified," advertisers should remember that what is a wonderful bargain now may soon become just a good buy.

Stations are definitely in the mood to raise morning rates these days, and to make legitimate spot "package deals" and other handsome discount offers at night. When this is measured against the nighttime radio audience (see "What are the facts on radio's nighttime audience?", SPONSOR, 6 October 1952) on a strict cost-per-1,000-listeners basis, the values of nighttime radio increase slightly while those of morning radio go down a peg.

Naturally, the advertiser who signs for a morning radio campaign is assured of various kinds of rate protections, usually of the six-month variety. But today there's little guarantee that when his contract expires he may not be faced with a sizable morning radio rate increase. ★ ★ ★

## ADVERTEST RESEARCH

is pleased to  
 announce the  
 appointment of

CHARTER 7-1564

*Warren Rebell*

ADVERTEST RESEARCH  
 MARKET AND MEDIA

90 BAYARD STREET  
 NEW BRUNSWICK, N. J.

as director of  
 AGENCY RELATIONS



## "DEATH VALLEY DAYS"

(Continued from page 36)

swer seemed to say: TV offered the lowest cost-per-1,000 buy. But the answers were not as clear-cut as the client and agency would have liked them to be. The final decision to go into TV, according to the agency, was based on the following reasoning:

1. *Death Valley Days* had been a big success in radio and it should be just as popular on TV.

2. The kind of stories available and the nature of the locale were easy to translate into effective TV fare.

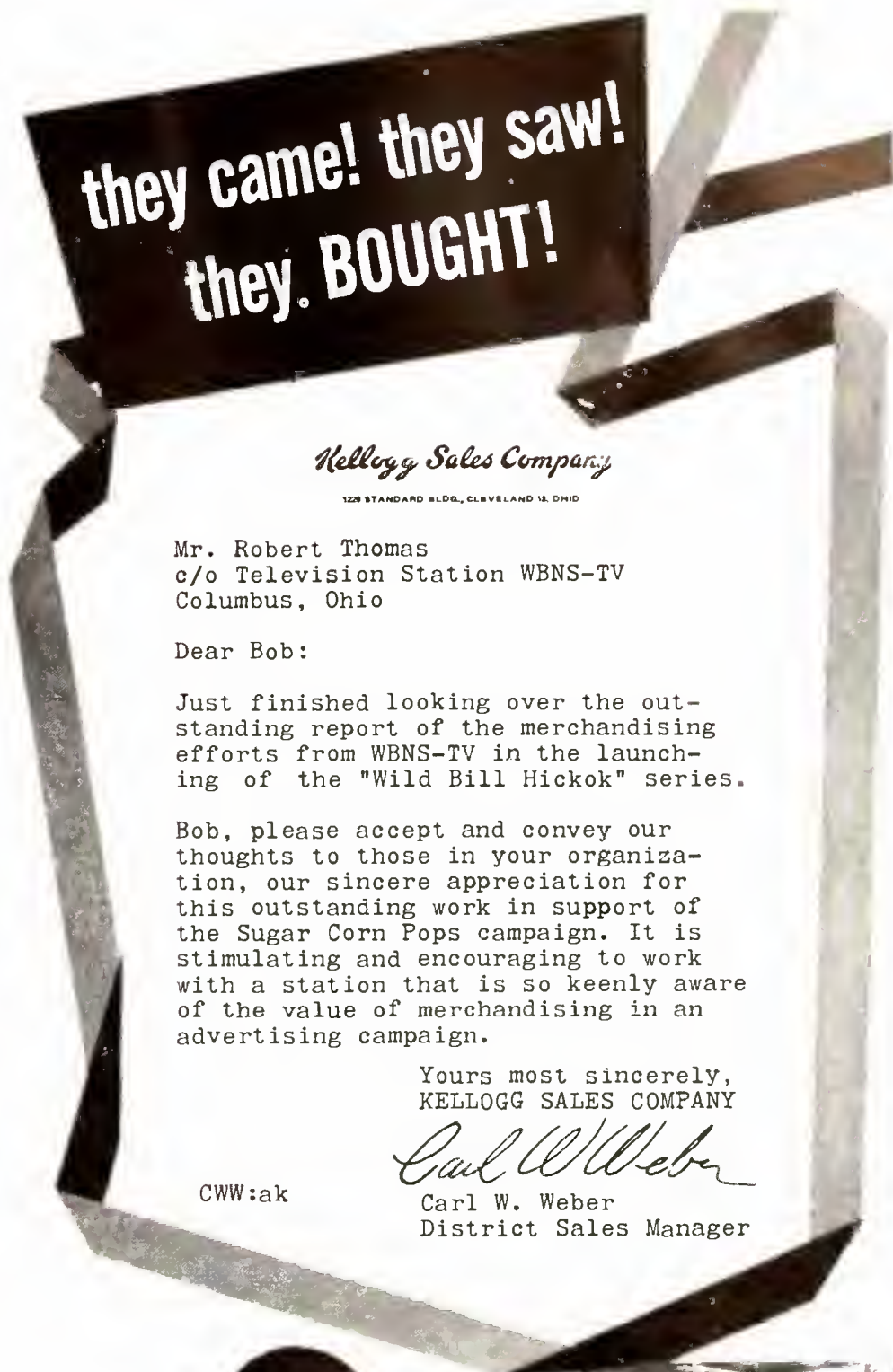
Finally, young, aggressive James M. Gerstly, president of Pacific Coast Borax, was a firm believer in the future of TV and felt it offered the best possibilities for a long-term advertising program.

Having made the decision, the agency cast the die (the talk of converting to TV had been going on for years). One might well ask: Isn't it rather drastic for a company to sink practically all its money into one medium? How about radio in non-TV areas?

The agency answer is simple. It has no prejudice about radio. As a matter of fact, it would like to launch a radio campaign in non-TV areas. But there isn't enough coin jingling in the purse. The agency is also convinced that TV viewers, as far as its product is concerned, are no different than non-TV viewers. TV is spread over all income groups, for one thing. The TV family profile follows the company's customer profile to a "T".

Furthermore, and this brings us to points No. 2 and 3 among those listed at the beginning of the article, because of the high TV production costs of *Death Valley Days* it would not be economically sound to cut down the number of TV markets and throw the extra money into another medium. The more TV markets used, the less the production cost per TV market.

While the agency would give no figures on the production cost of the show, Mrs. McCann made clear that there is no attempt to cut corners except for the fact that no big names are used. A consensus of TV film sources put the production nut at about \$30,000 per film, possibly more. This is higher than the average. With 58 markets scheduled to see the show at the present time, the time costs for one



you can see the  
difference on WBNS



# wbns-tv

COLUMBUS, OHIO  
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High Street REPRESENTED BY BLAIR TV



WBNS-TV pride themselves on their integrated merchandising and promotion. This covered wagon with the Wrangler, WBNS-TV's western hero, toured the area distributing free samples of Sugar Corn Pops and stimulating interest in the Hickok show . . . a typical example of tie-in merchandising available to WBNS-TV sponsors.

film are a little less than \$30,000. That makes the annual cost for alternate weeks (assuming the present 26-week contracts are extended beyond next spring) about \$1,500,000.

Films are produced at Gene Autry's Flying "A" studios. They take about a week to shoot after about three weeks of preparation. For some of the films, oxen had to be trucked to the Death Valley location scenes from Los Angeles and the cast flown to a nearby airport in DC-6s. Production and direction are under the McGowan brothers, Dorrell and Stuart, respectively,

and Mrs. McCann is production supervisor for the agency.

The job of converting the radio show to TV was basically a simple one. The film starts with the familiar horn theme and a picture of a 20-mule team (in the old days, it was actually, 18 mules and two horses).

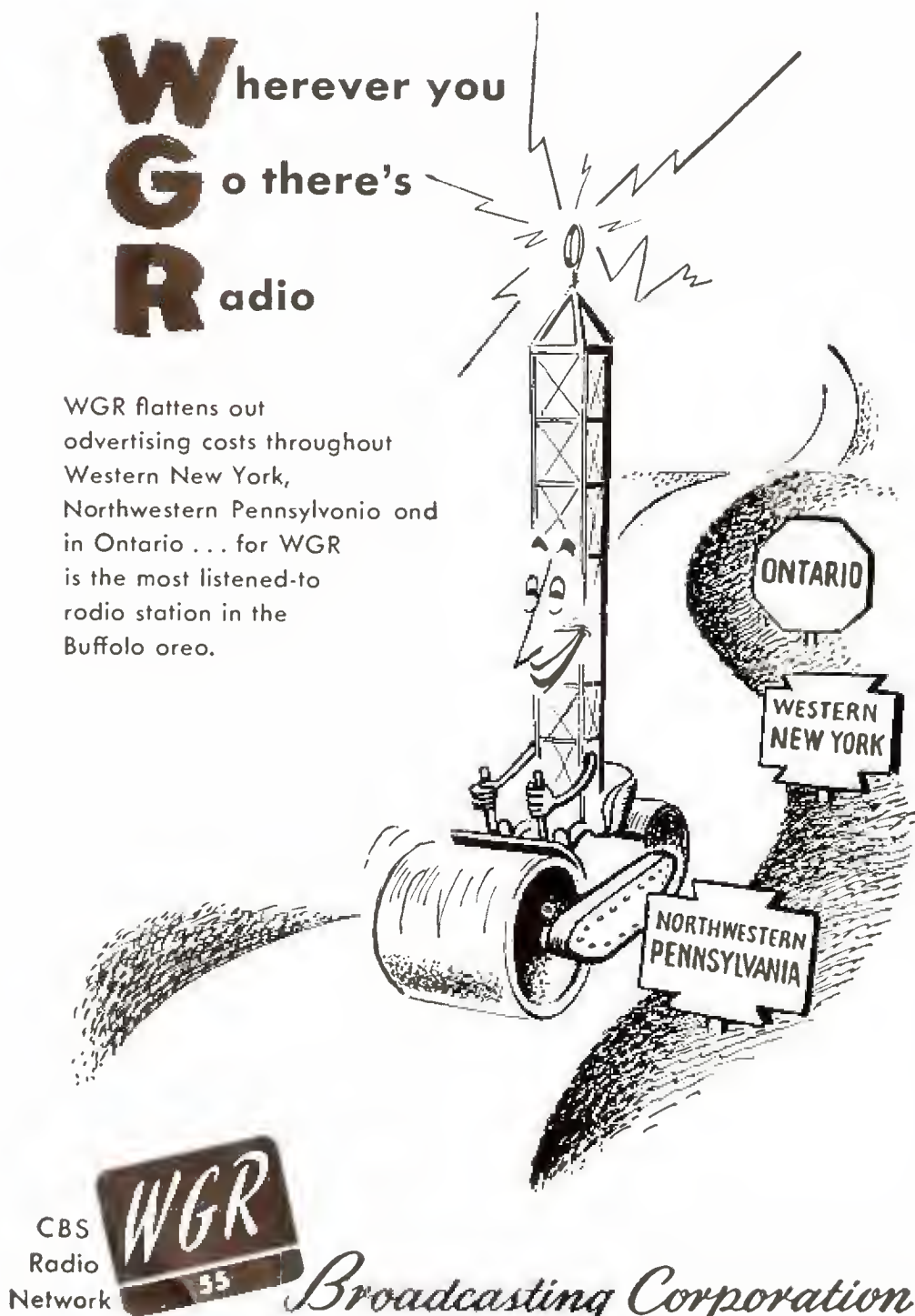
Then the "Old Ranger" appears, first leading into a commercial and then beginning the narration. Stanley Andrews, whose face will be familiar to movie goers, was picked to play the TV role. He is the fourth actor to play the role. The first radio "Old Ranger,"

Tim Frawley, is dead and the last one to appear on radio. Jack MacBryde, is retired and living in St. Louis. The one between was Harry Humphrey.

In choosing scripts from the huge collection of radio tales, it was decided to experiment with a variety of story moods and see what the audience reaction would be. Leading off the list as in radio (the spot premieres ranged from 2 October to 1 November) was "How Death Valley Gots Its Name." It is a grim story of death, fortitude, and the burning sun, with the faintest suggestion of romance and more than an occasional nod in the direction of

# Wherever you Go there's Radio

WGR flattens out advertising costs throughout Western New York, Northwestern Pennsylvania and in Ontario... for WGR is the most listened-to radio station in the Buffalo area.



**Broadcasting Corporation**

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

Leo J. ("Fitz") Fitzpatrick  
I. R. ("Ike") Lounsberry

★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
"The consumer holds the key. The level of living he chooses from now on can mean either a depression or a one-third increase in civilian markets—an increase of one-third in the over-all standard of living in the next five years."

ARNOLD H. JOHNSON, V.P.  
J. Walter Thompson

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

religious faith. There will also be stories in a humorous vein as well as sheer adventure material. All the stories are based on fact. Those chosen naturally had strong pictorial elements to recommend them.

The company and agency intends to place the films in every TV market—there are 65 in the U. S. at the latest count. Denver, with 8.2% of its families able to tune into the new KFEL and still newer KBTU, has already been bought and Portland, Ore., will probably be included when the number of TV families increases somewhat. Even in cases where two markets overlap, both were purchased.

Buying time was quite a chore for the agency because of the coverage desired and the S.R.O. signs for after-dark TV. The idea of a top-rated nighttime network slot was discarded as impracticable. The spot lineup at present is splattered all over the nighttime map with every day in the week included and the time segments ranging the gamut from 7:30 to 10:30 p.m. The bold step of competing with *Your Show of Shows* (in Baltimore) and Milton Berle (in Rock Island) was actually taken. Of course, the flexibility in spot buying gave the agency the opportunity, where possible, of getting those time segments that are best for a particular market.

The fact that the films are telecast on alternate weeks made the problem



unduplicated  
practical  
factual  
readable  
your best ad buy

**SPONSOR** *the magazine*  
*radio and TV advertisers use*

of finding open time easier in one respect, harder in another. In many markets, the program conveniently alternates with DuPont's new *Caralcade of America*. There were also a few good spots where it could be slipped in between alternate-week telecasts of *Dragnet* and *Amos and Andy*, both well-rated shows. Where the agency's timebuyer was up against another buyer with a new every-week show, the sledding was tougher and Pacific Borax had to settle for a less valuable time franchise.

The client could, of course, have kept out of a larger number of TV markets than it did. But it was occasionally a case of simply taking what was available or having no advertising at all in a particular market. (The company is still six markets shy of 100% TV coverage.) Some markets were just too important to stay out of for the program is a valuable lever in getting retailer support.

The account executive at McCann-Erickson, Art Esslinger, feels that the program, because of its color, has good merchandising potential. Pacific Borax salesmen are supplied with the story line for their particular market every

other week as well as a kit containing information about the program in general and banners for window display. The salesmen are also being urged to visit TV stations with suggestions for local store displays.

Esslinger said that stations are giving the program good promotional support. They have, he pointed out, a couple of good reasons for doing so. Since the show is placed on a spot basis, the stations get more money out of it than they would a network program. Its established name gives the stations a firm platform for building up steady viewing habits among the TV audience, although this is not an important factor in the 40-odd one-station markets.

Pacific Borax allocated a publicity budget to help push the show and turned the problem over to Margaret Ettinger & Co. Besides going after the newspapers and magazines, the Ettinger firm has been trying (as was done in radio) to interest school, religious, and historical groups in the program. Mrs. Woodman, the writer, was made an honorary member of the Death Valley Association and the "Old Ranger." Andrews, spoke at the association's an-

nual convention. Releases have been sent to PTA groups. Clergymen were invited to the New York City press party which was given to mark the TV premiere of the show.

Supplying the newspapers is mainly a timing problem because the same film is shown in different markets over a four-week period. Since the cast changes in every film there is a continuous stream of material for hometown newspaper stories. Most of this part of the publicity is handled from Hollywood where the biggest pool of film actors is located. The Hollywood office also handled the invitations to TV editors when they were invited last month to watch the filming of one of the Death Valley stories.

The "Old Ranger" is not only good promotion material but is intimately connected with the commercial end of the program. Except for close-ups, he is usually shown with both products in his hand and his lines usually lead directly into the commercial proper.

As for the commercials themselves, the ad strategy is twofold:

(1) Commercial copy persuades the housewife not only to buy the two products but to use them consistently. (2) Most of the advertising appeals to the young mother because of her longer "purchase expectancy." However, stressing the safeness and mildness of Borax products for children will also be an effective sales pitch to the non-mother, the agency feels.

In applying this strategy to 20 Mule Team Borax, the commercials (as well as copy on the box) still hit hardest at its laundry use. The agency realizes that it is bad practice to make too many points in a TV commercial. Nevertheless, Borax, which is described as a combination odorless cleanser and water softener, is still primarily an additive to soap as far as laundry goes. So its other uses must be plugged too. Among them are (1) a deodorant for garbage pails and (2) an insecticide against roaches.

In building up its use as a deodorant for clothes (especially diapers and work-shirts) the agency has coined the term "Borax-sweet." TV commercials will also reintroduce the "sniff test" that was once used in 20 Mule Team Borax advertising. The housewife will be told to prove to herself how well the borax deodorizes by dipping a section of a dirty piece of laundry into a borax solution and then sniffing.



## SANDWICH YOUR SPOTS!

### CBS-WBNS Combination Is Tops On Listeners' Menu!

From sign-on to sign-off, WBNS whips up a steady diet of good listening entertainment. By combining CBS programming and local personalities with tremendous Ohio appeal, WBNS gives Central-Ohio listeners the 20 top-rated programs. Your spot announcements sandwiched between these top-rated shows are heard on WBNS because your audience stays tuned program after program.

**WBNS RADIO**  
PLUS WELD-FM

ASK JOHN BLAIR

POWER  
WBNS — 5,000  
WELD-FM — 53,000  
COLUMBUS, OHIO

CENTRAL OHIO'S ONLY



OUTLET



The same general strategy applies to the hand cleaner Boraxo, which differs in one important respect from the Borax. Boraxo has a number of direct competitors, ranging from P&G's nationally advertised Lava Soap on the one hand to the many regional hand cleaners on the other (borax is not directly involved in the rugged laundry soap and detergent competition).

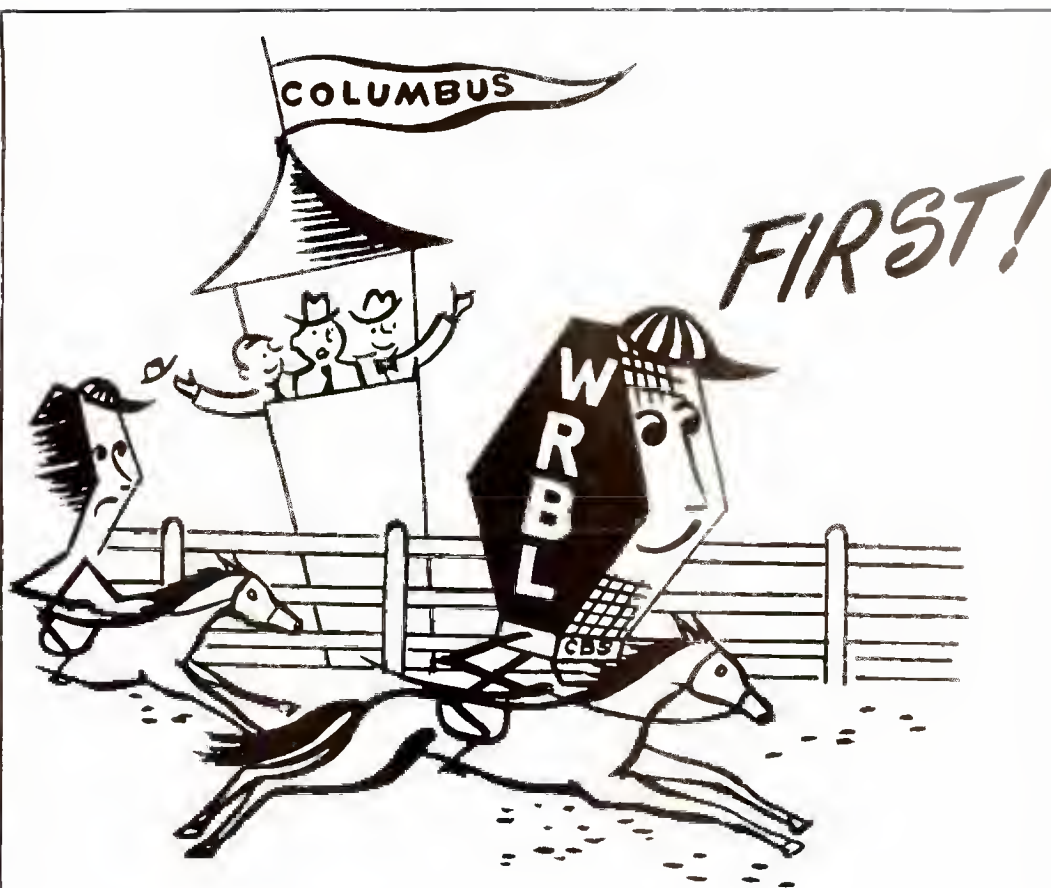
Most of the hand cleaners are made for the use of industrial workers, who need more than a bath soap to clean their hands. Pacific Borax is seeking to make Boraxo a steadily useful item in the home, good not only for men but for the dirty (but delicate) hands of children. The Boraxo can is, therefore, designed to look well in the bathroom and the directions for its use point out that Boraxo (a combination of borax and soap) contains no grit or abrasives.

The selling job on the commercials is handled by Rosemary De Camp and Pacific Borax would not be unhappy if she turned into another Betty Furness. Miss De Camp, whose children are also used in the commercials, played Nurse Judy Price in radio's *Dr. Christian* for many years, and has also appeared in 36 motion pictures. Her face and voice are, therefore, familiar.

The two products mentioned comprise Pacific Borax's big consumer line but they are not the biggest part of its business. The biggest use of borax in the United States is in the glass and ceramic industries. Pacific Coast Borax Co., a subsidiary of the British-owned Borax Consolidated, Ltd., supplies most of the borax products used in these industries as well as in boric acid, fertilizers, and boron steel for hardening.

The company has been around a long time but its present corporate set-up dates from 1899, and the name Pacific Coast Borax Co. goes back nine years before that when Francis Marion Smith, the brains and energy behind the company, consolidated a number of Borax holdings. An ambitious empire-builder, Smith overextended himself and his widely ramified financial interests collapsed in 1913. He sold out his interest in Borax Consolidated to his partners the next year.

The 20 Mule Team brand of borax was a household word before Smith's collapse. In the years 1904-1906 an actual 20-mule team was used to promote the product around the country. The same idea has been toyed with in



WRBL—FIRST in share of audience . . .

Morning, Afternoon, Evening. FIRST in Ratings . . . 115 out of 163 reported periods. FIRST in coverage . . . 18.7% MORE COVERAGE than ANY

OTHER advertising media. In Columbus TV is "snowed in" and RADIO is more effective than ever. The only way to completely blanket the Columbus

Trading Area is with WRBL and WRBL-FM. Buy the FIRST station in POWER, in PROGRAMS, in PRESTIGE, in PROMOTION—WRBL.

5 KW IN
**COLUMBUS, GA.**

1st STATION IN  
COLUMBUS GA.  
ALA.

WRBL

CALL HOLLINGBERRY
AND WRBL-FM 46.2 KW

recent years but it was felt that the expense would not warrant it and, besides, it is no cinch to navigate a 100-foot long team of mules in city streets.

When Pacific Borax went on the air with *Death Valley Days* in 1930, it was almost in the nature of an experiment, although there had been drama programs on radio previously. It was a great success, both saleswise and programwise. By 1944, although Borax sales were rising rapidly because of the shortage of tallow for soap, the company and agency felt the program had outlived its usefulness. (Nielsen ratings for the second half of January 1943 and 1944, were, respectively, 8.7 and 11.3.)

Substituted for it was *The Sheriff*, a Western adventure show. Like its predecessor, it carried the bulk of Pacific Borax advertising and was on 52 weeks a year. *The Sheriff* was dropped in 1951 after low ratings began to crop up insistently. The company then went into national magazines until this fall.

It is too early to say how the TV show will fare. It would not surprise McCann-Erickson, however, if TV's *Death Valley Days* also turns in a 14-year record. ★ ★ ★

## SPOT TV CONTRACTS

(Continued from page 37)

sociate with radio spot has been appreciably reduced by the terms of the new TV contract form, but this limited flexibility is one of necessity. What the agency and the advertiser gives up in flexibility is balanced by stability. Until there is some real station competition, restraints on cancellation privileges work as much to the advantage of the buyer as the seller."

Sharply critical of the provision in the contract form which binds an advertiser with a program of five minutes or over to a run of 13 weeks was an account man for an automotive firm. Said he:

"An advertiser who has been accustomed to free wheeling—moving in and out of a market as his campaign needs or budget dictate—won't like that. Take for instance the predicament my client would find himself in in the event of a sudden steel strike. This business of putting limitations on something which helped build spot strikes me as a case of trying to eat your cake and have it too. Flexibility shouldn't mean one thing in radio and

another thing in television."

The ad manager of a major food company chose to take a more philosophical view.

"This revision of the concept of flexibility should be looked at from a broad, practical aspect. Television is in a seller's market, and when you're on the buying end you try to make the best terms you can, looking forward to the time when the top position will be in your favor. We'll just have to do our planning in spot a little more cautiously so as not to get ourselves too far out on a limb."

Reduced to essence, the basic terms of the 4 A's contract for spot TV isn't, outside the termination factors, much different from the terms that have prevailed for many years in spot radio. Flexibility in spot radio meant that any contract, unless otherwise stipulated, could be cancelled on two weeks' notice. Under the 4 A's TV contract form, a commercial program of five minutes or over stays put for 13 weeks and may be cancelled by either station or sponsor on 28 days' notice thereafter. Contracts for TV programs of less than five minutes' duration are firm for the first four weeks, after which either party can cancel on 14 days' written notice.

The only other provision that was the source of more or less extended debate had to do with the broadcaster's obligations to the agency in the event of displacement of a scheduled show by a program of public interest. The negotiators on the broadcasters' side of the table felt that the following should suffice: Stations assume liability for the agency's non-cancellable live talent costs for a live program, and the "reasonable allocated print or rental cost of films scheduled for the preempted time and not usable for future scheduling."

Some of the agency spokesmen argued that these conditions didn't suffice to guard the agency's interests. One of these objectors, following the adoption of the contract form, said:

"A station can preempt any programs it elects to in the public interest with impunity and the agency can be left holding the bag. In the case of a package, the agency's commission is customarily tacked onto the price, and I and others felt that whenever the station replaces a scheduled live show with a sponsored program—like a sports event—the compensated figure should be gross and not net."

ABOUT **25%** OF ALL  
SALES MADE IN VIRGINIA  
ARE TO  
**WDBJ LISTENERS!**

**WDBJ**

Established 1924 • CBS Since 1929

AM • 5000 WATTS • 980 KC

FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives





The substitution terms contained in the 4 A's form are basically the same as originally advanced by the broadcast contingent. The majority of agency-men agreed with the view that even in the instance of a sports event a station nets scarcely anything from a pre-emption; also its remote and other expenses often add up to a loss.

Another line of counter-argument that brought about a retreat on the demand of an added 15% commission for agencies when preemptions were adjusted was this: Under the terms of their licenses, broadcasters are required to keep the public interest firmly in mind. Even if the broadcasters were inclined to agree with the agency position, there was a moot legal point. Could a broadcaster compensate an agency without the act being construed as indicating that advertisers were in effect discouraging stations from carrying public-service programs?

With but one exception, the agency representatives on the negotiating committee at the wrap-up of the contract form thought what resulted constituted a good compromise for the advertiser. Here are their salient reasons:

1. It meets the present needs of the

advertising business.

2. The advertiser and agency won't have to live with it forever. It must be remembered that the 4 A's standard contract for spot radio was revised three times over a period of 10 years.

3. Flexibility as it has operated in

★ ★ ★ ★ ★ ★ ★ ★  
 "Where is the center ring of advertising? I think it is spread all over America—wherever there is business, press, radio, and a post office. By and large, the big part of advertising is *you*, in your own local community—and the 25,000 of your fellow advertising men and women who further the services, and the professional interest of advertising with your 150 advertising clubs. You give advertising its flavor."

FREDERIC SCHNELLER, V.P.  
*D'Arcy Advertising Co.,  
 St. Louis*

★ ★ ★ ★ ★ ★ ★ ★

radio could have its drawbacks for the agency when applied to TV. It takes much longer to set up a television campaign and an agency invests considerably more man-hours in the preparation of a TV program.

4. Talent can't be signed for TV on less than a 13-week basis; nor is it possible to get good TV film shows

unless the minimum guarantee is for 13 telecasts.

5. A longer and firmer commitment tends to keep down a station's rate in this respect: It's not as easy to replace one sponsor with another in TV as it was, or is, in radio; hence there's a wider gap between sales. Also it is much more expensive in TV than in radio to fill in with a sustaining program. The broadcaster, the agency men reasoned, would eventually be prone to take these two economic factors into consideration in revising his rate card.

Among the interesting background sidelights of the negotiations are these:

- The talks started over two years ago.
- The broadcasters were first represented by the Bureau of Broadcast Advertising. When BAB divorced itself from TV and confined its interests to radio exclusively, the matter lay dormant until several months later when the NARTB agreed to become a party to the discussions.

- The turnover of broadcaster representatives on the negotiating committee was around 90%; among agency people this turnover in the two years was 40%. This turnover meant there

the **WHLI** long island story

# ONE STATION **WHLI** IN EVER GROWING **LONG ISLAND**

Delivers more listeners at a lower cost per 1,000 families than any network station—or all other independents combined!

YOU MUST USE **WHLI** . . . TO SUCCESSFULLY REACH THE  
**\$4,000,000,000 LONG ISLAND MARKET!**

## SHARE OF AUDIENCE

**WHLI . . . . . 27.5**

"A" Network	21.8
"B" Network	18.1
"C" Network	14.2
"D" Network	8.3
All Others	10.1

Monday thru Sunday—Daytime—Spring 1952

Conlan—Hempstead Town—Long Island  
 —New York

REPRESENTED BY RAMBEAU

**WHLI** AM 1100  
 FM 98.3

**HEMPSTEAD**  
**LONG ISLAND, N. Y.**  
 PAUL GODOFSKY, President

*the voice of  
 long island*

**30**  
Years

of  
**Fitting a Medium  
to a Market**

**WSYR ACUSE**  
NBC  
AFFILIATE

**Covers ALL  
of the Rich  
Central N.Y. Market**

Write, Wire, Phone  
or  
Ask Headley-Reed

**30**  
Years

of  
**Fitting a Medium  
to a Market**

**WSYR ACUSE**  
NBC  
AFFILIATE

**Covers ALL  
of the Rich  
Central N.Y. Market**

Write, Wire, Phone  
or  
Ask Headley-Reed

were about 30 different broadcaster delegates and about 25 different persons on the agency side of the table.

• Altogether between 80 and 90 persons—broadcasters, station reps, and agency people—were involved in either the negotiating or scrutinizing of the contract form at some time or another; and this does not include the parade of lawyers for both sides.

One proposal from the broadcasters for the standard contract that raised no demurrer after a while was the one limiting the rate protection to six months.

At the finishing line the telecasters' committee was chairmaned by Ted Bergman, DuMont's director of sales, while Frank Silvernail of BBDO, was chairman of the agency committee. Grouped with Silvernail were Elizabeth Black of Joseph Katz agency, Jim Luce of J. Walter Thompson, and George Kern, formerly of Benton & Bowles, and now with the Geyer Agency. Bergman's associates included Bob McGrady of WCAU-TV, Philadelphia, Jack Kennedy of WHAM, Rochester, Ed Codel of the Katz Agency, Inc., and Edward Petry. ★ ★ ★

## HOW TO FILM A BABY

(Continued from page 30)

Mrs. Clark had explained somewhat apologetically to Producer Ben Gradus that Warren often gets a little sleepy about 10:00 a.m. Gradus is helpless before this act of nature for if there is one thing he needs this morning, it is a happy (consequently a rested) baby. As he nods understandingly to Mrs. Clark the thought suddenly occurs to him that it must be nice to be paid \$10 an hour for sleeping and it's too bad Warren can't appreciate it.

Gradus is also doing some rapid arithmetic in his mind. He looks over in the direction of a pretty, young blonde woman. She is Doris Pinney, a talented child photographer, who has three children of her own. Gradus hired her for the purpose of making Warren smile, stare, suck his big toe or—as in this particular scene—keep an over-large yachting cap on his head. This is no simple matter. It had been tried earlier in the morning and Warren good-naturedly knocked the cap off continually until, at the first sign of crankiness and to avoid tears, he was whisked off to the nursery.

In between calculating the cost of

wasted film, Gradus thinks proudly for a moment about what a nice nursery it is. There are cribs, pictures on the wall, bottle warmers, sheets, diapers, and all kinds of toys. Last, but not least, there is motherly Frieda Newman, a registered nurse, whom Gradus also had to hire.

In another part of the studio is Robert Peyson, executive TV producer at Grey Advertising. The idea running through Peyson's mind is what an easy job this yatching cap scene *could* have been. After all (he says to himself) there is no sound track to worry about. No one has to handle the baby. There are not even any other actors in this particular scene.

Sitting with his chin in his hand, Peyson automatically runs over in his mind the commercial copy:

"... You can take your pride and joy south for the winter. You can take him north for the summer... but nothing can contribute more to the comfort of his delicate rose petal skin than Mennen baby powder..."

The commercial is voice-over (the announcer is not seen) and the entire scene in question is concerned only with the first line of the copy. All Warren has to do is sit on the sand (real sand sprinkled with talcum powder to make it look more realistic) and smile at the camera for a few seconds with the yatching cap on his head.

"He's up," somebody says suddenly.

The studio is transformed into activity again. The lights are switched on. Cameraman Al Mozell makes a quick recheck with his light meter. Peyson lifts his head expectantly as does his assistant, Jerry Ford. Studio Art Director Joe Richards makes sure the cardboard palm tree is standing securely. Miss Pinney runs for a rattle. J. Stanley Neill, the man from the Society for the Prevention of Cruelty to Children (which must okay the whole setup before the baby can be photographed) goes back to his perch on a high stool off to one side of the camera. Miss Newman smiles.

His Royal Highness appears in the arms of his mother, grinning. As Warren is seated gently in the sand, Miss Pinney takes over with assorted "kootchy koos" and rattle-shaking. He is unquestionably a charming child. Peyson says to himself, thinking of the two-day job of picking six babies for the three Mennen commercials.

Miss Pinney has to go through a



warm-up period with Warren to make him feel secure in his new environment. When Warren appears sufficiently "warmed-up" she puts the cap on his head. Warren shakes his head. The cap falls off. Warren coos happily.

Miss Pinney tries again. The cap stays on. She carefully backs up out of camera range.

"Smile, baby," she says through pearly teeth. "Smile. Smile. Yes, that's right, smile. C'mon, smile."

Warren has no visible teeth but even if he did, he is not inclined to show them. The cap is still on his head, however, so everybody gets into the act. Peyson takes off his jacket and waves it. Gradus wiggles his fingers at Warren. Mozell starts the camera rolling, just in case a smile should appear. Ford struggles to remember his baby-talk language and comes out with some unintelligible phrases. The stage hands add their voices to the chorus.

In the midst of this din, Warren begins to look puzzled, then his mouth begins to tremble downward at the corners. Miss Pinney quickly whips forward and picks him up with soothing words.

"The sand is wet," she says meaningfully.

While Warren is being diapered and powdered by his mother in the nursery, everybody in the studio resumes the familiar waiting pose.

Warren is soon back on the sand. Miss Pinney, tirelessly cheerful, finally gets the cap on together with a smile from Warren. She backs up slowly, keeping up her patter, while everyone holds his breath.

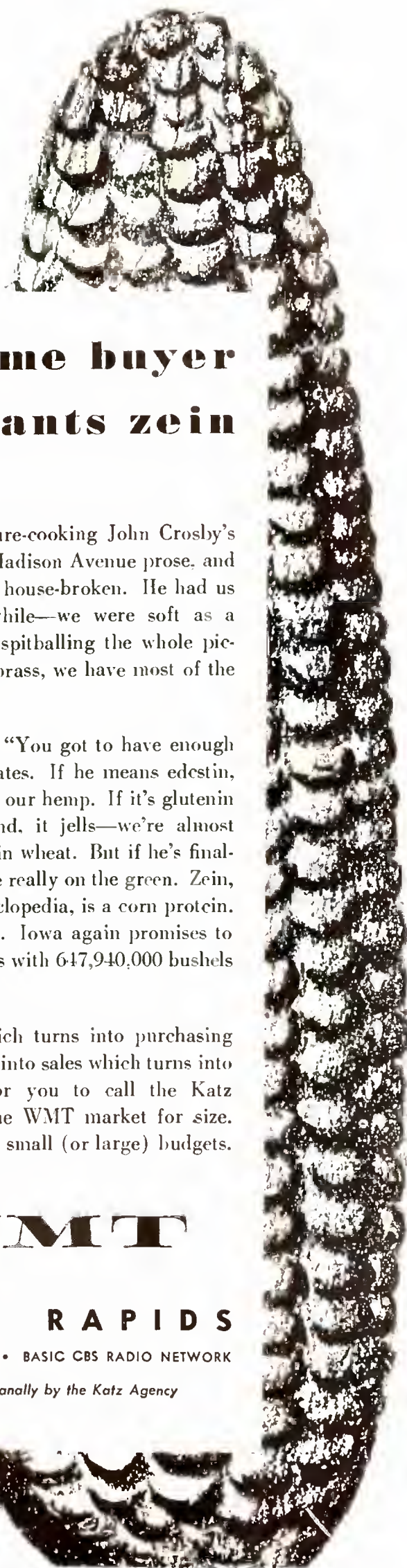
"Now!" hisses Gradus, as if he's going over the top into No Man's Land.

The camera begins to roll but after about two seconds, the large cap suddenly falls downward over Warren's face. In two more seconds howls come from behind the white circle of the hat.

However, Warren forgets the incident in jig time and the yachting cap project continues. In about another half hour, after other minor mishaps, the five-second scene is wrapped up and a duplicate shot is taken as a precaution. To put this five-second sequence on film it had taken a total of two and a half hours or 9,000 seconds.

As Warren is bundled off, Gradus says to no one in particular:

"I hear there's a good producer's job open in East Africa." ★ ★ ★



## To a time buyer who wants zein

We've been pressure-cooking John Crosby's latest column on Madison Avenue prose, and just about have it house-broken. He had us downwind for awhile—we were soft as a grape—but, after spitballing the whole picture with the top brass, we have most of the egg off our face.

Except one thing. "You got to have enough protein," he indicates. If he means edestin, we're at the end of our hemp. If it's glutenin he's kicking around, it jells—we're almost up to our armpits in wheat. But if he's finalizing on zein, we're really on the green. Zein, it says in our encyclopedia, is a corn protein. Man, we have zein. Iowa again promises to fill the nation's bins with 647,940,000 bushels of corn this fall.

That's protein which turns into purchasing power which turns into sales which turns into another reason for you to call the Katz Agency and try the WMT market for size. It fits big sales and small (or large) budgets.

# WMT

## CEDAR RAPIDS

600 KC • 5000 WATTS • BASIC CBS RADIO NETWORK

Represented Nationally by the Katz Agency



## BAYER ON THE AIR

(Continued from page 29)

reviewing costs constantly. If the cost-per-1,000 for one of its shows comes up higher than the average for all, it's likely to be replaced. However, Bayer doesn't believe in a rigid use of cost-per-1,000. "Our preferred audience is women," says the company. "Therefore we can afford to pay more proportionately for an all-women audience than we can for one that's mixed. Men are important to us, too, but women

with families do most of the aspirin buying.

"Another case in point is the audience-participation program. We feel that if this type of show has a higher cost-per-1,000 than say a mystery, its inherent qualities help compensate. You get more product mentions during the course of the program and the commercials are delivered in more relaxed style."

Bayer's network shows are slotted throughout the broadcast day—morning, afternoon, and evening. This is in

line with its philosophy of trying to reach consumers at the different times of the day when they're likely to need the product. All of the programs are full network. Bayer wants to reach into all corners of the nation with its sprinkling can because every man, woman, and child is a potential customer. "We don't sneeze at towns of 10-20,000 like those Mutual is always talking about," says the company. "they all get headaches. And we don't believe in going after the so-called mass and class audience separately. We want to reach everyone in the country as often as we can within the limits of our budget."

What helps Bayer do this at low cost is the fact that it is part of the Sterling Drug family of products which includes Phillip's Milk of Magnesia, Dr. Lyon's tooth powder, Fletcher's Castoria, Mollé, and some dozen others. Thus Bayer can combine with other Sterling brands to sponsor network shows. For example, Bayer and Phillips share sponsorship of *My True Story* and *Stella Dallas*, each getting one of two commercial on each show daily. This cuts the amount coming out of the Bayer budget to half what it would be under solo sponsorship—without proportionate reduction in advertising effectiveness. What Bayer is after is great masses of listeners, not pounding repetition. Almost for its entire air history it has followed the practice of dividing sponsorship of its shows, except in the early days of the *American Album*.

The *Album* went off the air in June 1951. This brought to an end one of radio's historic prestige sponsorships. The program was one of the first major vehicles for light music and through the years developed a strong following. Singers who were regulars on the show included Frank Munn, Frank Parker, Thomas L. Thomas, Jean Dickenson, Felix Knight. Gustave Haenschen was conductor for the program's entire history.

Though Bayer never regarded the *Album* as a hard-sell vehicle, the program was important in giving the name Bayer a connotation of quality. Bayer kept coming into American homes on Sunday night for over 20 years to work a deep impression on the minds of consumers. Meanwhile, Bayer's many other network shows added frequency and impact to the company's campaigning.

The *Album* started on NBC with the net's 1931 total of 135 stations. It re-

NO. 39 OF A SERIES



## CHARLIE BRICKLEY

### In Field Goals,\*—

## WHEC

### In Rochester Radio!

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

\* In 1911, 1912, 1913 Brickley's educated toe kicked 34 field goals for Harvard. This collegiate field goal record has never been topped.

In 1943 Rochester's first audience rating report showed the decided listener preference for WHEC. This station's rating leadership has never been topped since!

IN ROCHESTER 432 weekly quarter hour periods are Pulse surveyed and rated. Here's the latest score,—

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS.....	216	159	20	0	0	0
TIES.....	35	35	0	0	0	0

Station on  
\*til sunset only

WHEC carries ALL of the "top ten" daytime shows!  
WHEC carries SIX of the "top ten" evening shows

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:—



# WHEC

Member  
of Rochester  
NEW YORK  
5,000 WATTS

Representatives: EVERETT-MCKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco



mained there until 1950 when it was brought over to ABC to help cut time costs. The show was by that point running into heavy opposition from television in its 9:30 to 10:00 p.m. time slot. Finally, in June 1951, Bayer decided to call it quits, reasoning that *Ed Sullivan* on CBS TV and the *Colgate Comedy Hour* on NBC TV had made inroads on its metropolitan audience which brought the show's cost-per-1,000 up too high.

Throughout the course of its network sponsorship from 1931 to 1951, Bayer had never been in spot radio. But shortly before it dropped the *Album*, in 1950, it decided to put some money into spot radio.

Bayer chose early-morning time for its trial, reasoning that: (1) mornings were least vulnerable to television and therefore were the surest bet for building longtime franchises; (2) morning time was low cost; (3) mornings were the best time to get a strongly female audience. The company, through D-F-S, set out to buy one-minute announcements in some of the major markets, preferably in established wake-up and d.j. shows between the hours of 7:00 and 8:00.

After letting several months go by, Bayer then checked its rate of sales growth in these markets against markets where it had no spot radio. It found that the spot radio markets showed definite sales gains attributable directly to spot radio. "Sales gains due to advertising are never phenomenal with a product as widely sold as ours," says the company, "but in the case of our initial trial of spot radio we had conclusive evidence of selling power."

Accordingly, Bayer increased its spot-radio allocation and set out to buy time in all major markets through

the top 100 and beyond. It has kept to its original spot buying approach and stays on the air 52 weeks a year. The company gives up a time slot only when research indicates costs on that station are out of line with its average cost-per-1,000. Buys are either five days a week or six depending upon whether or not a six-day buy earns a better discount. As many as 10 stations are used in major markets and in most markets it's a multi-station campaign. There are at least 500 stations on the Bayer schedule.

★ ★ ★ ★ ★ ★ ★ ★

"As a triumph in radio exploration, the opening of the UHF spectrum may well be compared with the historic Lewis and Clark expedition that opened up the northwest wilderness and made valuable scientific collections and observations."

GENERAL SARNOFF  
President, RCA

★ ★ ★ ★ ★ ★ ★ ★

Bayer finds the flexibility of spot radio advantageous in making quick switches in its commercial copy to match changing weather conditions. During the cold seasons or if a flu epidemic bursts out, Bayer is in a position to switch its copy to stress the value of aspirin for relieving the annoyances of a cold. Bayer Aspirin is, by the way, regarded by the makers of cold remedies as one of their major competitors.

Bayer says of its entry into spot radio: "The best research is to try it. Then the cash register gives you your answer and not some dubious sample technique."

Network radio had never provided Bayer with as clean-cut an instance of sales effectiveness as Bayer's spot radio trial run. This is because blanket network coverage of the nation gave

the company no point of comparison. However, the cash register furnished empirical evidence, year-by-year. Bayer sales rose steadily from 1934 onward (with the exception of the 1938 "recession") and are still rising. The increase has been faster than the growth of the population and is deemed strong evidence that the sprinkling-can theory coupled with radio works.

What Bayer spends in radio to get results like these is a closely kept secret. A fair guesstimate is that the total expenditure is about \$3,000,000, perhaps 40% of it for spot radio. Bayer can do so much with so little—relatively speaking—because of its painstaking adherence to time buying and production economies, as detailed above. (The Nielsen cost-per-1,000 listener impressions Bayer gets with its soap opera, *Stella Dallas*, comes to just \$.43 for the past year.)

Since October 1951 Bayer has also had a television program on ABC TV. This program, whose cost is split between three Sterling products, adds perhaps another \$400,000 to the Bayer air-media allocation. It's called *Mystery Theatre*, growing out of the Bayer radio show of that title. Twenty-nine stations were on order when the program went on the air 6 October but by presstime only 14 stations had been cleared.

Half in jest, Bayer executives will tell you: "We wish television had never been invented."

Bayer's management team, far from holding this opinion out of resistance to progress, is merely expressing what they have learned to date about TV's sales potential—for them.

"We've tried to find out," says a spokesman, "whether we're gaining strength faster in TV markets than

**In Boston**

**CUTICURA**

through

ATHERTON & CURRIER, INC.

**Buys**

**WHDH**

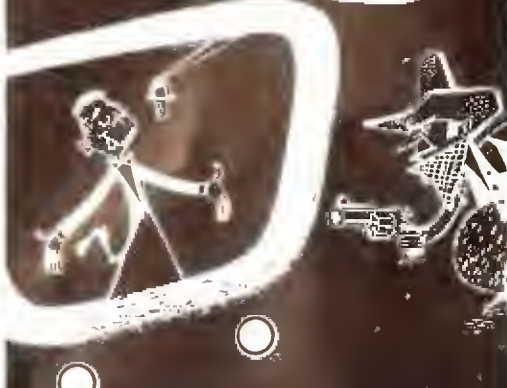
50,000 WATTS

through **John Blair & Co.**

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.



# Cut TV commercial film costs in half!



Howell-Rogin can do the job at half the price. Now you can get two commercials for the price of one through Howell-Rogin's revolutionary new animation process. A process so low in cost that it actually permits you to see your story board on film before the final shooting. No longer need you take a chance between pencil roughs and the finished film. From story board to the finished commercial and for your every TV art need Howell-Rogin is open 24 hours a day to serve you.

One of our representatives will be glad to show you sample film and furnish you with a complete list of prices.

**HOWELL-ROGIN Studio**  
756 SEVENTH AVENUE - NEW YORK 19, N. Y.  
Columbus 5-7529


Mr. Ed. Fitzgerald  
J. Walter Thompson Co.  
410 North Michigan Ave.  
Chicago

Dere Ed:

Th' polytikin' is comin' to an end here and folks in W. Va. will be a-listenin' to WCHS tomorry nite to here th' results. Our hull news crew will be workin' to keep up theyre past reckord of bein' first with th' most complete returns. With WCHS havin 5,000 on 580, weve got a passel of lisseners to keep posted. Th' boss alwayz reminds th' program guys that we got more W. Va. lisseners then any othur stashun in th' state and we rilly got to keep on our toes. I guess anybody cood win the majority vote of lisseners with a platform of programs like we got.

Yrs.,  
Algy.

**WCHS** Charleston, W. Va.



elsewhere but the indications are mixed. We're thus far of the opinion that TV hasn't demonstrated its ability to sell a product that's bought infrequently and in small units. It seems to work better for frequently purchased products of general appeal like foods or those with something to demonstrate."

Bayer's commercials on the *Mystery Theatre* show are on film as is the show itself. They use drama technique in which one actor tells another to take Bayer for his headache; or they bring to life Bayer's oft-repeated ad about the glass of water test for quick dissolving. The show is filmed by Roland Reed Productions.

All Bayer copy—print, radio, or TV—sticks to several basic themes. Customers are urged to take Bayer for headaches, muscular pain, and colds or sore throats. It's as simple as that with elaboration in terms of the speed of relief and the fact that Bayer is best. No sound-effects devices are ever used and there are no other spectacular effects sought. The company reasons that dignity is essential in maintaining the product's status as a "pharmaceutical," not a patent medicine.

Recently, there have been two major additions to Bayer copy: (1) introduction last spring of a sweet-flavored aspirin for children via all Bayer media; and (2) a current 10-week institutional campaign in newspapers which will also be used on the air.

The children's aspirin was brought onto the market following several years of successful selling of a flavored aspirin by one of Bayer's chief competitors, St. Josephs. (St. Joseph's Aspirin, children's and adult combined, probably ranks second in sales to Bayer followed by Squibb, Norwich, McKesson, and Rexall in approximately that order and depending on such seasonal factors as one-cent sales, special drives.) Bayer expresses itself as well satisfied with the sales of its children's product since spring. Its morning radio was an important factor in getting the product known to mothers.

The present institutional campaign sells aspirin as a product, citing the opinion of doctors that it is "the safest and most efficient of the pain-relieving drugs." This campaign probably reflects the fact that all aspirins are now facing competition from such products as Bufferin (Bristol-Myers) which is an aspirin plus an antacid;

it is sold on the basis that it prevents ill effects from taking aspirin alone. While Bayer officials maintain Bufferin shows no signs of having hurt their sales, they are probably inclined to sell aspirin institutionally—just in case.

Not since pre-World War days had Bayer been interested in institutional selling. The drug's history goes back to Germany where it was invented by a chemist named Hoffman who worked for the Farbenfabriken vom Fr. Bayer & Co. in Leverkusen. The patent on it was issued in this country in 1900 and it was sold for 17 years on doctor's prescription.

During World War I the German-owned Bayer Co. of New York was seized by the Alien Property Custodian and in 1918 was sold to Sterling Products (now Sterling Drug Inc.).

During that period litigation ensued between Sterling and other companies over the use of the word "Aspirin." The final ruling was that "Aspirin" was no longer the exclusive trademark of the Bayer Co. and had become a part of the language.

Ever since that point Bayer has had to sell its brand name hard to maintain its leadership against all comers.

• • • • •

## MEMO-GRAM TO Timebuyers

• We don't sell surveys, polls or ratings . . . •

• WE DO SELL MERCHANDISE •

• **W** **EAS**—DECATUR-ATLANTA •  
• **JIV**—SAVANNAH •  
• **GOV**—VALDOSTA, GA. •

• **KWEM** WEST MEMPHIS—MEMPHIS •

• "The Family Stations" •  
• Race—Rural—Religion •  
• Check MUNTZ-TV on an •  
• All-Out BANGUP SELLING •  
• Performance •

• Contact **FORJOE** now or •  
• **STARS, INCORPORATED** •

• Candler Bldg., Atlanta •  
• Box 142, Memphis, Tenn. •

• • • • •



Literally anyone can get into the aspirin business. The bulk product is manufactured by several leading chemical companies and is sold by the hog-head to firms of every size. Bayer, however, makes its own mono-acetic acid ester of salicylic acid—*aspirin*.

One of the most unique things about the Bayer story is the fact that Bayer has no advertising manager. The company's president and his executives make advertising policy decisions but all of the usual functions of a company's advertising department are left to Dancer - Fitzgerald - Sample and Thompson-Koch.

The two agencies meet together with Bayer to formulate plans, sharing in copy creation. The basic division of functions between the two is along lines of media—D-F-S handling all of the Bayer and other Sterling air campaigning and Thompson-Koch concentrating on printed media. Thompson-Koch was the original Bayer agency, D-F-S entering the picture to put Bayer in radio when it was Blackett, Sample, & Hummert.

George D. Tormey is the Bayer account supervisor at D-F-S and has had the account since 1931. A. W. "Bud" Spence has been the account executive for 10 years. Another longtimer is timebuyer Frank Moriarty who has been working on Sterling Drug for over 15 years. E. J. Gorman handles Bayer in Canada for D-F-S where as much radio is used proportionately to sell Bayer as in the U. S.

Unless there are sudden changes in the cost-per-1,000 picture, Bayer plans to stay with its current radio and TV lineup. It's still traveling basically the same road it started out on 21 years ago, sprinkling its messages evenly over the country as it goes. ★ ★ ★

## MEN, MONEY, MOTIVES

(Continued from page 6)

ards. DuMont's new man from Detroit, Dick Jones, has inaugurated a sensational challenge of New York daytime TV costs in the form of a "one-woman soap opera." This daily strip literally requires the services of only one actress, and/or one actor, and goes on the air daily with but 45 minutes of camera rehearsal under Director Larry Menkin. And what has been the immediate reaction? Well, first of all no spontaneous thanks for somebody trying something to beat the cost rap. Certain admen are sympathetic and watching. Here is a cheap, meaning really cheap, TV format. Other comment has been frankly scornful. What, no scenery? No fancy props? No dancing elephants?

\* \* \*

In recent semesters the conventional quip directed at DuMont's lone wolf devotion to low-cost programming has been a variation of the deadly adjective, "shoestring." And yet quite a number of DuMont programs have scored against depressing odds in the popularity sweepstakes. (It was inevitable that somebody would eventually speak a kind word for DuMont!)

\* \* \*

The story of magazine advertising is not limited to *Life* or the *Saturday Evening Post*. Nor is the story of TV advertising limited to Ed Sullivan and Milton Berle at \$30,000 to \$60,000 each per week. It is a part of the consistently useful job of trade papers, such as this one, to call attention regularly to the worthwhile middle-cost and low-cost programs, to systematically debunk the razzle-dazzle of the flesh peddlers. ★ ★ ★

## ROUND-UP

(Continued from page 55)

*Herald*. It consisted chiefly of white space; there was only a pair of horn-rimmed glasses in the upper left-hand corner with a series of dashes from the glasses leading to a squib of copy in the lower right-hand corner starting: "You can't SEE a thing on KIXL . . . but it's there!" The ad was prepared by Laughlin, Wilson, Baxter & Persons of Dallas.

\* \* \*

The Atkinson-Danksch Agencies in Columbus are an insurance firm selling all kinds of insurance. Recently they tested a late-night program on WBNS, *Club 33* (10:30 p.m. to 1:00 a.m.) to



see if they can sell polio insurance direct-by-phone. When they sold over 100 policies in one week, using a total of six announcements, they promptly contracted for 52 weeks of participations in the show. In the photo, the show's m.c., Gene Fullen, and WBNS Sales Manager W. I. Orr smile happily as Carl Danksch makes it official.

\* \* \*

*Amos 'n' Andy* will offer their 10,000th broadcast on 16 November over CBS Radio. On this milestone program, they will recreate highlights of their show over the past 25 years. ★ ★ ★

*In Boston*

**WISE**  
**POTATO CHIPS**  
through  
LYNN-FIELDHOUSE

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

*Buys*

**WHDH**  
50,000 WATTS

through

John Blair & Co.



**ONE OF THE**

**PLUS**

**STATIONS**

**WCOS**

**ABC**

**COLUMBIA**

**SOUTH CAROLINA**

**MET. POPULATION**

**144,000**

**Plus**

**FORT JACKSON**

**60,000**

for complete information  
call **HEADLEY-REED CO.**

**NOW UNDER  
CONSTRUCTION!**

**KROD-TV**

**Channel 4**

**56,300 WATTS**

**SERVING  
THE EL PASO  
SOUTHWEST  
SOON . . . .**

**RODERICK BROADCASTING CORP., EL PASO, TEXAS**  
Dorrance D. Roderick, Chm. of the Board  
Val Lawrence, President

**KROD** CBS RADIO NETWORK  
STATION IN EL PASO  
**600 KC 5000 WATTS**

## MR. SPONSOR ASKS (Continued from page 45)

true of the juvenile field. Products that have an appeal to children such as cereals, candy, ice cream, and some drug products like tooth paste are promoted on radio and TV by programs with a high juvenile appeal.

Since, in this type of offer, the consumer receives the premium at point-of-sale, a careful study of your pre-deal level and your post-deal level can give you an indication of its pulling power.

**ROBERT MALCOLM MACDONALD**  
*Director of Premiums and Contests  
Marketing Dept., BBDO  
New York*



Mr. Silleck

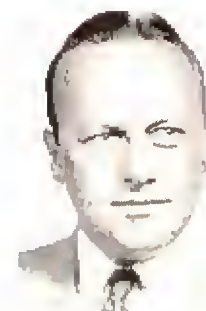
What yardstick do we use? That depends on the objectives of the particular premium promotion. Too often premiums are judged by mere returns alone. Sure, returns are important, but there

are many other factors to consider. The objective may be to increase distribution or get mass displays for a product, in which case the promotion should be measured by the degree of effectiveness for this particular phase. Manufacturer's salesmen, who call on stores regularly, need something new to talk about to the retailer and a good premium promotion can well answer that need. If a dealer gets excited about a particular premium promotion, this results in increased display space both in the store and in windows, increased features in the dealer's local retail advertising, all of which should naturally result in increased sales of the product. Often a premium which out-pulls another on the actual number of returns, may not be as effective a promotion as the one which brings in fewer returns. The latter may have been the means of obtaining far more displays and features and hence, may have done more for the sales curve than the one which pulled the larger number of returns. And that's what counts in the final analysis that old sales curve.

So, if a premium stirs up strong trade activity, and at the same time, brings in a lot of box tops, it can be

said to be a good one. But be sure to examine your results from both trade and consumer angles.

**SIDNEY B. SILLECK, JR.**  
*Merchandising Executive  
Kenyon & Eckhardt  
New York*



Mr. Thuno

The important yardstick of premium success today, regardless of the media used, is the merchandising plus achieved. In my opinion, the most important are the amount of dealer cooperation and

consumer good-will engendered.

I say this in all due respect to the number of returns a promotion may pull. Box top returns and cost-per-return are not true gauges today of premium success. In fact, they can be very misleading in the present-day promotional hysteria.

Returns are often directly related to the amount of advertising and mer-



**Ideal home for permanent tenancy!**  
Perfect location (8:30-9:00 a.m. Monday through Friday) in well established neighborhood (Kansas City Primary Trade area). Dedicated recently by Bea Johnson (formerly Joanne Taylor) to the women of the Heart of America and operated strictly according to the Heart of American plan. Immediate occupancy for advertiser wishing to reach large wealthy group who dominate 55% of Midwest purchases. The KMBC-KFRM "Happy Home" is open for inspection at all times. Call, wire or phone your nearest Free and Peters office or KMBC-KFRM, Kansas City, Mo. Locations in the new development are moving rapidly and immediate commitments are recommended.



... 6th oldest CBS Affiliate ...



chandising support with the actual premium item being of secondary importance. I believe it's more important to have 400,000 requests for an item and have 390,000 consumers satisfied than get 1,000,000 returns and have only 200,000 satisfied.

If you're counting box tops, radio and TV premium returns must be analyzed with care since the credit which is given to some other media (like point-of-sale coupons) often gets its initial impetus from the radio or TV commercial.

The end result of advertising and merchandising being an increase in product sales, this brings me to a listing of all the important yardsticks which, singly or in combination, can be far more valuable than mere box top returns: (1) dealer cooperation and in-store displays, (2) consumer good-will, (3) increase in product distribution, (4) hypo for company's sales force, (5) increase in both product and ad observation and readership, and (6) just a simple change of pace.

With a plethora of merchandising promotions vying for the consumer franchise, brand loyalty is at an all time low. Thus, a premium promotion, being but one part of an integrated advertising and merchandising program, can assist in giving a sponsoring product stature and permanence through the aforementioned merchandising achievements. The degree to which these yardsticks serve your product through increased sales is the measurement of the premium promotion's success.

WALTER N. THUNE  
Premium Merchandise Buyer  
Cunningham & Walsh, Inc.  
New York



Mr. Degen

The answer to this question depends very much on the purpose of making a premium offer.

If the purpose is to determine the responsiveness of the audience, the number of requests that result from an offer is a good yardstick.

On the other hand, if the premium offer is intended primarily for merchandising purposes, and not so much for the actual response, the yardstick is quite different. Here they would be:

1. Enthusiasm of the company's own sales force for the premium being offered on the air.

2. Enthusiasm shown by the trade for the premium.

3. The point-of-sale activity resulting from the merchandising of the premium: product merchandise displays, posters, shelf-talkers with order forms, featured in the store's own advertising.

4. Merchandising cooperation from stations carrying the offer—to the trade, publicity, etc.

We know a product displayed at point-of-sale tied in with a premium offer will make many sales to the consumer. However, the premium offer on many such purchases may never be taken advantage of.

Should a manufacturer receive a big response from point-of-sale merchandising of the offer, in addition to a good response from the same offer on radio or TV, this then would be an excellent yardstick of the effectiveness of the premium. A case in point is a timely offer made only once on a chil-

dren's TV program for a 50¢ self-liquidating premium which produced 125,000 requests. The point-of-sale order form response, however, on this same premium, produced over 800,000 requests. In addition, a lot of displays were obtained in stores which otherwise never would have been possible.

ROBERT F. DEGEN  
Account & Merchandising  
Executive  
Ted Bates & Co.  
New York

## REPUBLICANS ON THE AIR

(Continued from page 26)

from Paneake Days to Watermelon Festivals. A long whistle-stop train tour was given top priority.

With a candidate as well known as Eisenhower, the need for television early in the campaign wasn't deemed nearly as acute as for the Democrats with their "unknown." The big whistle-stop tour would serve to heal rifts in the party caused by the Convention battle and, at the same time, prove that the General had "grass-roots appeal."

When the big push began officially on 4 September with Eisenhower's simulcast from Philadelphia, A. C. Nielsen figures indicated that his first major speech reached 5,320,000 TV homes and 2,440,000 radio homes. But the newsreel cameramen got to the scene first and covered the podium with their lights, which produced too high a contrast for the more sensitive TV cameras; Eisenhower appeared aged to home viewers. In later speeches these flaws were corrected.

## PREEMPTION PROBLEMS

One of the headaches facing Republi-

**In Boston**

**BALLANTINE'S**

through

**J. WALTER THOMPSON COMPANY**

**Buys**

**WHDH**

**50,000 WATTS**

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through

**John Blair & Co.**

**There's Only**

**ONE**

**TV Station In  
Omaha That:**

**1**

**LEADS IN  
AUDIENCE**

Latest Pulse figures (August 1952) show that KMTV leads *again* in audience in the Omaha area. Of the top TEN once-a-week shows telecast in the Omaha area, NINE are seen on KMTV!

**2**

**HAS HUGE  
EXPANSION PLANS**

KMTV recently announced plans for a tremendous remodeling program. There'll be a new, modern, air conditioned, acoustically treated studio, which will more than double present studio space. A new film processing room, news room, control room and offices are being added.

These new facilities will enable KMTV to give advertisers greater audience—audience better service.

**3**

**GIVES OUTSTANDING  
RESULTS—BEST TV  
BUY FOR ADVERTISERS**

KMTV carries shows from 3 top networks—reaches the big share of audience in the Omaha area. Results for advertisers are amazing. And, KMTV's low rates, its 52 week rate protection plan *plus* its stronger signal in the fringe area give you the best TV buy in Omaha.

Get all the facts from your Katz Rep. or call KMTV today.

**KMTV** CBS  
DUMONT  
ABC  
**OMAHA 2, NEBRASKA  
CHANNEL 3**  
Represented by KATZ AGENCY

can strategists was preemption. Starting as late as they did, most of the prime air time had already been contracted for on the networks by commercial sponsors. They found themselves with three choices: (1) To take a good hour at night, but one which bucked a top-rated show; (2) to take a less popular time segment and hope to build an audience by newspaper advertising of the speech; (3) to preempt a program which had a prebuilt audience.

Of the three, the last course seemed best, but the cost of preemption severely curtailed the number of times it could be done. To preempt one of the top TV shows was likely to cost as much or more for talent reimbursements to the original sponsor as it would cost for air time, thus doubling the cost of each program. (Eisenhower's TV appearances in preempted time, however, consistently outdrew Stevenson's, thus holding down the Republican cost-per-1,000.)

Financial contributions to help pay for TV did not come in at the expected rate. As one GOP spokesman put it: "Those people whom we could normally count on for the maximum individual contribution of \$5,000 claimed that their contributions had gone to get their candidate *nominated* in Chicago. And with the cost of TV the money we had just didn't stretch far enough. We had to trim down our plans for extensive TV coverage and depend largely on radio and the newspapers to spread the General's views on various matters."

Another viewpoint on the GOP's curtailment of TV was expressed by a Washington Democratic spokesman who told SPONSOR: "The Republicans may have been short of cash, but that wasn't their only reason for keeping Ike on the rear platform of a campaign train and off TV. In the first place, they didn't have the problem of familiarizing the public with their candidate's face. Secondly, the type of campaign the General was waging—where he sought to appeal to each region on a different basis—was best suited to regional radio and TV rather than national coverage."

During the first seven weeks of the campaign Eisenhower made only three network TV appearances compared with Stevenson's 11. During the same period, Ike made eight network radio speeches; Stevenson, more than a dozen. Eisenhower drew almost twice as

many listeners and viewers as Stevenson in the early part of the campaign. For example, Nielsen figures show that on 4 September Eisenhower reached 2,440,000 radio homes and 5,320,000 TV homes; the following night Stevenson attracted listeners in 1,241,000 homes and viewers in 2,956,000 residences. On these programs Eisenhower had 60 NBC TV and 174 NBC radio outlets; Stevenson, 49 ABC TV and 306 ABC Radio outlets.

In his later telecasts Eisenhower's TV men beat the newsreels to the lighting on location with a resulting improvement in Ike's TV appearance. He was also persuaded to use a Tele-Prompter battery, this despite an earlier debacle in a Madison Square Garden telecast when a manually operated cueing device snarled him badly.

**NIXON BROADCAST** When the Nixon fund story became a campaign issue, Kudner's Jim Ellis, Jr., flew out to Los Angeles to supervise the production of the Nixon simulcast. In a presentation unparalleled for drama in the history of U. S. politics, the Vice Presidential candidate spoke to the American people via radio and television. This effort, generally regarded as the most effective use of TV in the campaign, pulled in over 2,000,000 letters and telegrams, more than \$65,000 in campaign contributions, and drew a 49.9 Nielsen TV rating, indicating viewers in 9,136,000 homes. The rating set a new record for political telecasts.

Working in a homey background with top-bracket lighting and camera work, Nixon pulled all the emotional stops as he told the story of his political life and the origin of the funds in question. With the camera cutting back and forth between Nixon and his wife, many viewers got the feeling that here was an American family man fighting to protect his reputation and his future. Although Democrats called the performance "soap opera," none could deny the effectiveness of the presentation nor doubt that Nixon would be retained on the Republican ticket. It was apparent that Nixon had made air history by showing how a candidate could use television without sticking to the traditional speech format previously used by candidates.

**TIME BUYING** As Carroll Newton got the okay from Robert Humphreys in Washington that money was



available for a network program, he passed the word to Linnea Nelson. She put her 24 years of experience and valuable contacts to work in seeking to clear choice time and stations.

In addition to actually booking the time, Linnea Nelson had to follow up the networks for bills—all political time buys are strictly “cash on the barrel head” in advance of air time. As she put it, “The networks have their monthly billing procedures down pat, but this day-to-day stuff has them in a tizzy, as can readily be understood.”

**LOCAL RADIO-TV** All air activities weren't handled out of the central headquarters. State, local, and independent groups came up with money for special broadcasts and telecasts. A New York group, for instance, got together funds for a simulcast of an address Herbert Hoover had been persuaded to make by Gen. Eisenhower. Working through French & Preston (with an assist by Linnea Nelson), 40 CBS TV and 184 CBS Radio outlets were lined up. To do this, 20 stations in one-channel markets dropped a half hour of *Your Show of Shows* to accept the Hoover telecast.

Another group in Chicago paid for the 27 October broadcast by Sen. Joseph McCarthy on ABC TV and Mutual.

Back in Washington, the National headquarters was kept busy supplying kines, films, and tapes of network speeches to local organizations. Particularly in demand were kines of Clare Booth Luce's documentary telecast which was notable for the use of visual aids. This was another program produced by the Kudner team of Jim Ellis Jr. and Dick Farricker.

## “\$2,000,000” CAMPAIGN

The story broke in September that the National Citizens for Eisenhower had decided to underwrite a project of spot radio and TV announcements. This plan had been developed by Rosser Reeves of the Ted Bates Co. with an assist by Michael Levin (Erwin, Wasey & Co. creative head). Reportedly, the plan was to spend \$2,000,000, on a saturation campaign in three weeks in 50-plus counties of 12 states lost to the GOP in 1948.

The immediate reaction by George Ball, executive director of the National Volunteers for Stevenson, was to protest to the FCC that the Eisenhower group's plan required “not only a great concentration of money, but also the cooperation of many large corporations who control the best hours of radio and TV time through their large advertising program.” Ball was indicating his belief that sponsors sympathetic to Eisenhower would step aside and allow the Ike group to preempt key air time without charge. The FCC replied that it would “consider any specific information” which the Stevenson forces could supply to back up their charge, but could see no basis for action at that time.

Forty 20-second films were prepared for the spot campaign (in one day) at Transfilm, Inc. studios under the direction of Richard deRochemont. The questions were gathered in sidewalk interviews with people from all walks of life; subjects ranged from high living costs and labor relations to corruption in Washington and decreased military spending. Later, professional character actors representing various types of people dubbed in the questions.

One film, for example, had the

following type of dialogue:

VOICE: *Eisenhower answers!*

MAN IN THE STREET: *Mr. Eisenhower, I need a new car but I can't afford it at today's high prices.*

EISENHOWER: *Yes, a low-priced car today includes \$624 in hidden taxes. Let's start saving the billions now wasted by Washington and get those taxes down.*

This is an adaptation of commercial announcement technique used politically for the first time on TV.

One thing seemed clear as this article went to press: That the cost of the spot campaign would not reach \$2,000,000. Fund limitations were a factor and the campaign didn't get under way until about two weeks before Election Day.

**NETWORK PUSH** The fireworks broke loose on the networks just before election week. The Republican National Committee announced its network radio-TV schedule for the last 10 days of the campaign would add up to five and three-quarter hours of radio-TV simulcasts. On Election Eve alone, the National Committee had booked the 10-10:30 p.m. slot on NBC and ABC Radio, and NBC and ABC TV. For the 11-12 slot the same night they had lined up all four radio and TV nets. The expenditure for this 10-day broadcast spree added up to over \$750,000 in time costs alone. Preemption costs must have been substantial as the time cleared indicated that the GOP had preempted half of *Arthur Godfrey and his Friends* (CBS TV) and all of the *Pabst Blue Ribbon Bouts* (CBS TV and radio) on the 28th, and half of *Robert Montgomery Presents* (NBC TV) on 3 November.

**In Boston**

**OAKITE**

through

CALKINS & HOLDEN, CARLOCK,  
McCLINTON & SMITH, INC.

**Buys**

**WHDH**

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through

John Blair & Co.

**Key to a  
\$6 Billion Market**

**WRIL**

560 kc.

**The Philadelphia  
Inquirer Station**

An ABC Affiliate  
First on the Dial  
In America's Third Market

Represented by THE KATZ AGENCY

'Tis a beautiful, colorful fall in  
Western Montana  
No frost yet on the pumpkin  
But the foddors in the shock—  
or in the granary  
With the money in the bank.  
Yes sir! There's prosperity in  
Western Montana

*The Art Mosby Stations*

**KGVO-KANA**

5000 Watts  
Night & Day  
MISSOULA

250 Watts  
Night & Day  
ANACONDA  
BUTTE

*Know*

**MONTANA**

THE TREASURE STATE OF THE 48

Representatives:  
Gill-Keefe & Perna, Inc.  
N. Y., Chi., L.A., and S.F.

The spot campaign opened in New York City on 23 October, starting at a comparatively slow tempo which accelerated day by day. With the Ted Bates agency out of the picture (after collecting a fee for creative efforts and strategy advice), BBDO handled the time buying activities for the Citizens for Eisenhower and the New York State Republican Committee. For the Citizens group BBDO spent \$131,000 in the final 12-day period for radio and TV announcements in the New York City area. The State Committee furnished another \$90,000 for spots used throughout the state.

With the big efforts in the spot campaign being pinpointed at the 12 crucial states, indications are that a total outlay of \$1,250,000 would be a closer figure than the original estimate of \$2,000,000.

Typical of the jockeying for position was manoeuvring on 27 October. The McCarthy simulcast was handled by a local committee in Chicago. The Dems promptly booked radio time on Mutual immediately following McCarthy. New York Republicans followed the Dems with one of their "Eisenhower Answers" spot announcements on the same station.

The final night, 3 November, will go down in the record books as the greatest concentration of political airtime in history to date. Station logs were loaded with everything from 20-second announcements to the final one-hour, coast-to-coast, all-network Republican benediction.

Titled "A Tribute to Ike," the last-hour culmination of the 1952 campaign was planned to consist of endorsements of Eisenhower by the widest possible variety of people in an effort to give him universal appeal. Scheduled to put in plugs for Ike were: working people, housewives, Democrats who had switched, first voters, outstanding Republicans of varying political hues, youth groups, farmers, Negroes, and church leaders.

It has been said of this campaign that 1952 marks the "transition" year—that this is the year that the airwaves were linked with the whistle-stop; that 1952 will be the year in which people saw their last campaign train. The all-out air efforts of both parties in the final stages of the battle indicate that this year will be a model for all future political campaigns, with candidates competing for votes via radio-TV. ★★★

## DEMOCRATS ON THE AIR

(Continued from page 27)

Whitebrook of the New York office moved to Washington where the agency established a special setup for TV operations in the Ring Bldg.

In Katz's Baltimore office John T. McHugh served as media director, assisted by William White and Jean Mitchell; Harry Kull, production manager; George Adams, art director, assisted by Morris Needle; Paul Green wrote radio scripts; Edgar Kassan turned out copy; Evans Rodgers was in charge of posters.

Burke Crotty, executive producer of the whilom *Celanese Theatre*, became part of Stevenson's touring TV production unit.

All worked closely with Samuel C. Brightman, publicity director of the Democratic National Committee.

The Democrats felt they had a candidate who was unique in many respects. His primary attributes, the Democrats' admen deemed, were: personal integrity, high intelligence, excellent command of the English language, governmental experience, and well-rounded knowledge of world affairs. The trick would be to get these qualities across to millions of voters who referred to the candidate as "Mr. What-you-call-it from Indiana or Illinois."

The old-fashioned whistle-stopping train was too slow to do the job in eight weeks. The plan which evolved called for airplane jumps to population centers, with the schedule arranged to make sure that Stevenson was in a city capable of TV origination on the proper nights. Radio and TV were the principal means of projecting the candidate's personality to the vast numbers of curious voters.

According to Katz's Lloyd Whitebrook, "The Governor turned out to be a natural for TV. His tremendous personality shines right through. And those speeches of his! We went out of our way at first to schedule live programs because we felt that newspaper coverage of his talks would smother interest in delayed broadcasts. As it turned out, we got thousands of requests for d.b.'s of his speeches from market areas which had not carried the program originally as well as from people who wanted to rehear outstanding performances."

As the campaign progressed Stevenson's air audiences grew. According



to Nielsen figures, for example, he reached 1,535,000 radio homes and 2,996,000 TV homes on 9 September. By 23 September interest had risen to the point that Stevenson drew viewers in 5,200,000 TV homes and an appropriate increase in the number of radio listeners. (Same number of stations, 48, were used for both broadcasts.)

**MOVIE STARS** One of the most active workers for Stevenson in broadcast circles was M. S. Novik, who was designated special consultant to National Chairman Steve Mitchell, operating separately from the Katz group. Working with funds supplied by the International Ladies' Garment Workers Union, he produced a series of five 15-minute taped shows which brought movie stars and political names together. One program featured Humphrey Bogart and Lauren Bacall explaining why they had switched to Stevenson, and ended up with a brief talk by Secretary of Labor Maurice Tobin. The final one of the series, the only one using TV as well as radio, included a pitch by Tallulah Bankhead, followed with a Stevenson speech. An ABC Radio network was used for the whole series, with costs being kept down by using only 151 stations in crucial population centers. Director of the series was Nat Rudick, program director of WLIB, New York, and another old hand in politics on the air.

The Stevenson-Tallulah telecast was filmed for initial network showing 29 October and for subsequent use by local partisan groups.

To seek Negro votes, Novik and Rudick taped a series of 15-minute programs featuring Sen. Paul Douglas, Sen. Herbert Lehman, Mrs. Eleanor Roosevelt, Sen. Hubert Humphrey, and Mrs. Mary McLeod Bethune. These programs consisted of eight-to-10-minute speeches by the national figures

with open ends for introduction and added points to be inserted by local Negro community leaders. Originally broadcast over WLIB, the tapes were subsequently used in 16 areas in which the Negro population bulks.

A Novik innovation was unveiled during President Truman's final 1952 whistle-stop campaign through New York and New England. Arrangements were made to broadcast his speeches over the local radio station in each town where he spoke. Then, in addition to the live broadcast, tape recordings of the speeches were played at least once, and usually twice, over the stations during different hours of the same day in order to reach the widest possible audience. When the ILGWU broadcast a tape of Stevenson's Louisville address and offered printed copies of the speech, more than 2,800 individual requests were received within a few days after the broadcast.

**FOREIGN - LANGUAGE** The Democrats retained Michel Cieplinski's Champlain Co. to place foreign-language radio and newspaper campaigns. "Chip" Cieplinski, formerly the publisher of a string of newspapers in Poland, is an authority on nationality groups. The party expected this year that these groups—always a strong Democratic factor—would respond in unusual strength.

Says Cieplinski: "While the Republicans were merely translating their speeches from English into other languages, we were doing highly specialized programing specifically slanted to each group. One of our biggest problems was to get these people to register. Many Americans of foreign descent who come from various police states abroad are afraid to give their names and addresses. In the old country, that meant they were in trouble. Others are afraid of being asked highly personal questions. Still others had a notion that a person who voted had to pay higher taxes."

An educational campaign in foreign-language radio and newspapers was waged to destroy these false notions. Among the arguments used was the fact that there's a high percentage of voters in Italy and that Russia claims America is not a democracy because so low a percentage (52%) of the eligible voters got to the polls on Election Day in 1948.

The campaign waged for the Italian-

A. C. WILLIAMS

One of  
WDIA's  
many famous  
personalities



## CRISCO and DUZ Join the Swing To WDIA, Memphis!

So two more famous Procter and Gamble products join Tide (a second-year advertiser!) in using WDIA to reach the great Memphis Negro market. It's further proof of WDIA's complete dominance in selling to the 439,266 Negroes in WDIA BMB counties . . . a highly brand-conscious, ready-to-buy group that you should reach too! Join the list of national advertisers that also includes Camel Cigarettes, Bayer Aspirin, Omega Flour, Jello, Maxwell House Coffee, Grennan Cakes, Pan-Am, Diamond Paper Products and many other blue chip accounts. Get full facts TODAY!

HOOPER RADIOD AUDIENCE INDEX  
City: Memphis, Tenn. Months: May-Sept. '52

Time	Sets	WDIA	B	C	D	E	F	G
T R T P.	11.9	23.7	22.8	15.9	13.8	11.0	10.1	6.4

WDIA's share Saturdays: 26.2; Sundays: 29.9

MEMPHIS **WDIA** TENN.  
John E. Pearson Co., Representative

# KWJJ

## Portland's Family Station

### Local News

Edited for Portland listeners—KWJJ news is carefully spaced to give Local people a complete coverage of local and national events.

### Local Sports

No other Station in Portland gives such complete coverage of local sports events. KWJJ carries exclusive Baseball, Basketball and Football broadcasts.

### Local Music

KWJJ's two popular disc jockeys bring Portland the kind of music it wants to hear. Local preferences guide the selection of all KWJJ music.

# KWJJ

Studios & Offices  
1011 S. W. 6th Ave.

PORTLAND  
OREGON



**900,000**  
OF YOUR CUSTOMERS IN  
ALABAMA • FLORIDA • GEORGIA  
Hear **WOF's**  
5,000 Watts on 560!!



language voter is representative of what was also done in Polish, German, Yiddish, and Spanish. Cieplinski produced a number of five-minute programs featuring U. S. Senator John O. Pastore (D., R. I.), Mayor Thomas D'Alesandro, Jr., of Baltimore, Judge Mussmano of Pittsburgh, and seven Democratic Congressmen of Italian descent. These speakers kept to subjects of interest to their audience: overpopulation in Italy, restrictive immigration laws approved by Republicans in this country, equal opportunities in America, and the Democratic Party's assertion that it protects minority rights.

Cieplinski estimates that there are about 20,000,000 people in the country who listen to foreign language broadcasts.

**LOCAL RADIO-TV** Members of labor unions were reminded of their progress in recent years on broadcasts sponsored by the United Auto Workers, CIO, AFL, and other labor organizations around the country.



**ROCHESTER TAKES TO THE AIR**  
*for greater results!*

**HERE'S PROOF . . .**  
ARBI surveys show that Rochester radio listeners *spend more . . . BUY more . . .* than newspaper readers. (Copy of surveys on request.)

**WVET IS 'CARRYING THE BALL' IN ROCHESTER**  
... with *more local* accounts than any other three Rochester stations put together!



**WVET**  
MUTUAL  
1280 KC  
**IN ROCHESTER, N. Y.**

Represented Nationally by  
THE BOLLING COMPANY

On a national level, the UAW-CIO scheduled three half-hour panel programs via CBS Radio and TV on Sunday evenings. Moderator of the show was Elmer Davis and Walter Reuther was quizzed by Doris Fleenon of The Bell Syndicate, Alan Barth of the *Washington Post*, and Vance Johnson of the *San Francisco Chronicle*. Entitled *Let's Look at the Record*, the program was designed to put across to working people the advances made under Democratic administrations.

Regular and independent Democratic groups throughout the country were offered tape recordings, transcriptions, and films of Stevenson's speeches at cost. Other dramatic and documentary-type programs were prepared and offered on film and record by the Hollywood For Stevenson-Sparkman organization.

Supervising the campaign of the New York State Democratic Committee were Dick Katz and veteran timebuyer Elizabeth Black of the Joseph Katz Co.

The Liberal Party was particularly active on both radio and TV in New York State, and had Nat Rudick's air guidance. The N. Y. State Volunteers for Stevenson, whose broadcast activities were headed up by Robert Ross and Mrs. Morris Novik, scheduled a heavy spot campaign during the closing weeks of the battle as well as statewide network programming the last two weeks. Agency: Furman, Feiner & Co.

Groups around the country such as the Stevenson-Sparkman Forum Committee, the Columbus Citizens Committee, and the Volunteers for Stevenson, sprang up for the purpose of buying broadcast time, each of course working under a separate Hatch Act limitation of \$3,000,000 per committee.

Up until the last two weeks of the campaign, the Democrats had apparently spent more money in broadcast media than the GOP. Budget planning was tossed out of the window by both parties with the only two considerations being the raising of funds and the purchase of air time as fast as funds became available.

Despite the announced intent of both parties last spring to cut down on the number of set speeches of candidates and to devise a format more in keeping with TV's special qualities, relatively little in the way of innovation was seen during this campaign. Stevenson made a number of "fireside chats" for the purpose of getting a more "man-to-

man" approach and to permit closer timing of his speeches. He had been cut off the air a couple of times previously when audience applause and demonstrations threw off the original timing of his script. Sen. Nixon, Clare Luce, and "Veep" Barkley used the eye-to-eye technique very effectively, but these uses were the exception rather than the rule.

Tune-in ads were used extensively by Democrats, as well as Republicans, to help build the audience, with far greater expenditure for this form of promotion than in most previous campaigns.

**FINAL PUSH** Democratic fund raising bogged down in the final push and a spot announcement campaign on a par with the Republican effort was out of the question. Instead, the Dems counted on the pressure built up by a heavy concentration of 15-minute programs (mostly radio) sponsored by labor and sundry other groups on a local level.

The Democratic drive was characterized by concentrated efforts by local organizations, appealing to specific minority groups, backing up the network simulcasts sponsored by the National Committee. ★ ★ ★



**BMI**

**Television Sketch Book**

Your BMI *Television Sketch Book* is now a regular monthly service—an indispensable compilation of dramatized song sketches of the very latest popular song hits as well as the standard favorites.

Producers, directors and artists everywhere are using the BMI *Television Sketch Book* to bring musical scenes to the TV screen in dramatic, comic and pictorial fashion. It is filled with timely and practical working scripts.

Each month's (*Sketch Book*) supplement includes 24 new sketches and 12 additional tunes.

Check with your station's music library for each month's new release as well as for back issues.

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD



# • INTERNATIONAL REPORT TO SPONSORS • • • INTERNATIONAL REPORT TO SPONSORS • • • INTERI

**P&G, Chevrolet shift in Puerto Rico** P&G has shifted to the five-station Puerto Rican Network (Melchor Guzman) with three soap operas: "Los tres Villalobos," "Recado Mortal," and "La Novela Ace." (Ace is Spanish name for Duz. Chevrolet sponsors "Chevere Chevrolet," serial about sharpie chauffeur. Other new PRN sponsors: Corona Beer, Colgate, V-8, Caprici Shoes.

-IRS-

**Radio Jamaica adding 3 relay transmitters** Radio Jamaica (Adam J. Young International) has bought three relay transmitters of 1,000 watts each to improve coverage in interior. Will be operating next spring. British colony has 1.5 million population, 40,000 radio homes. Language is English.

-IRS-

**30,000 TV sets in Mexico** Mexico has 30,000 TV sets, 26,000 of them in Mexico City, according to Romulo O'Farrill, Jr., vice president of XHTV (Adam J. Young International). Station gets \$1,333 for 55 minutes Class A time, \$100 for 15 seconds. Thirty-eight of its 208 advertisers are U.S.

-IRS-

**International station rep triples business** Pan American Broadcasting Co., which represents 112 stations in 41 countries, says its foreign radio business is up 300% in past two years. Advertising Promotion Manager Al Alperton reports number of clients has doubled. Reason: growing awareness of foreign radio impact.

-IRS-

**Belgium, Germany to have TV next year** Belgium is expected to have two TV stations by end of 1953—one French, one Flemish, according to reports received by George H. Smith, Jr., McCann-Erickson Overseas Office coordinator. M-E Frankfurt office says German TV will come out of trial stage sometime early 1953 but won't be commercial.

-IRS-

**Japan gets first music library from APS** First music library to enter Japan since war was shipped recently by Associated Program Service. APS music is now being heard over Japan's first commercial radio station, JOHR, Sapporo City, according to Maurice B. Mitchell, APS vice president and general manager. APS also distributes Encyclopaedia Britannica Films, now being used by Italian TV, CBFT, Montreal, and soon by Mexican and Brazilian TV stations.

-IRS-

**Langlois lists popular music programs abroad** C. O. Langlois, president of Lang-Worth Feature Programs, reports most popular Lang-Worth distributed shows abroad are "The Allan Jones Show" (heard over 5 South African stations under Firestone sponsorship as "The Firestone Hour"); "The Cavalcade of Music" in Mexico; "The Cote Glee Club," "The Cavalcade of Music," and "The Four Knights" over Radio Luxembourg in Luxemburg.

-IRS-

**Cuba reports big TV audience** Cuba has 75,000 TV sets, 60,000 of them in Greater Havana, with 4.54 persons per set in capital and an astounding 12.50 in interior, according to CMQ Sales Manager M. A. Gutierrez. U.S. rep for both radio and TV network is Melchor Guzman Co.



### Morning and evening

Times are different, it's true.

And listening habits are being radically altered these days, too.

But we can't help but think that it was only a handful of years ago that early morning time was a glut on the market and advertisers were lined up five deep hoping to latch onto a stray evening break.

As we say, times have changed.

Today it's early morning time that has captured the advertiser's fancy. And he doesn't have to be a plow or fertilizer advertiser, either. Nighttime is going begging. (See article, starting page 38, for a documented treatment of this subject.)

There are good reasons for the daytime enthusiasm. And there are also good reasons why the sponsor's fancy has turned from nighttime. But facts can alter fancy. If it's true that the nighttime count of radio listening is

haywire, as many broadcasters contend, and that radio is being credited with only a portion of the kitchen-bedroom-den-parlor-auto listening, it behooves broadcasters to take active steps to bring the true facts to life.

Personally, we believe that radio is being given a bum count. But we also believe that the burden of proof falls on the medium—not the advertiser. We're looking forward to any suggestions that may be forthcoming from the air media committee of the Advertising Research Foundation on this big and fundamental advertising problem.

### Fight on fight news

An issue that will probably wind up in the courts arises from the embargo placed by the promoters of the Marciano-Walcott champion fight on the use of a round-by-round recreated report on the air following the event. Broadcaster groups have condemned the action by resolution and the NARTB is probing ways and means of preventing a recurrence of the incident.

Legal specialists in civil and property rights, consulted by SPONSOR, were of the opinion that the promoters had gone far afield. They questioned the right of any sports promoter to tell one medium when or how to report an event once it has been released as news to any other medium. Such discrimination, they felt, had all the earmarks of an anti-trust violation and censorship implications as well.

These lawyers find it difficult to believe that the promoters' thesis—that the recreation of an event *in words* constitutes an infringement of their

property rights—has any chance of standing up in court. They point out there is no unfair competition involved since the recital takes place after the close of the event; nor do the broadcasts involve any rights that are lawfully merchandisable by the promoter.

Sports promoters also seem to be treading on thin ice when they elect to tell news services to whom to sell their reports.

It would seem that fight promoters have enough to contend with in regard to good public relations without leaving themselves open to charges of news suppression.

### The Ad Council reports

Worthy of attention by every one concerned with advertising and public relations is the annual report of The Advertising Council. An attractive brochure, the report recounts the broad strides taken by the Council in its 10 years of existence. Explained are how the Council functions with the various media—radio, TV, newspapers, and magazines—and how advertisers and agencies dovetail into the operation.

Highlighted in the text-pictorial recital are the major campaigns of the Council during 1951-52. Included are such causes as the Armed Forces blood program, better schools, CARE packages and civil defense.

SPONSOR, incidentally, paid its own respects to the Council's outstanding performances in an article in the 11 August 1952 issue, "Good Samaritan of the advertising industry."

## Applause

### TV rates

Advertisers will be pleased to know that they aren't the only ones concerned about TV rates. The subject of TV rates has come up as an important topic of discussion at practically every TV session of the NARTB District Meetings this fall.

How to price a TV station is a problem that is causing existing telecasters, as well as hundreds of hopefuls, plenty of grey hair. After an hour of panel palaver during the Second District

Meeting held at Rye, New York, in mid-October two broadcasters decided to do something about it.

Bill Fay, general manager of WHAM-TV, Rochester, suggested that the industry foster a research bureau to analyze and recommend TV rates. Bob Hanna, general manager of WRGB, Schenectady, picked up the suggestion and offered this unanimously adopted resolution: "... that NARTB be encouraged to appoint a committee to study TV costs and advertising value to the end that the industry will have

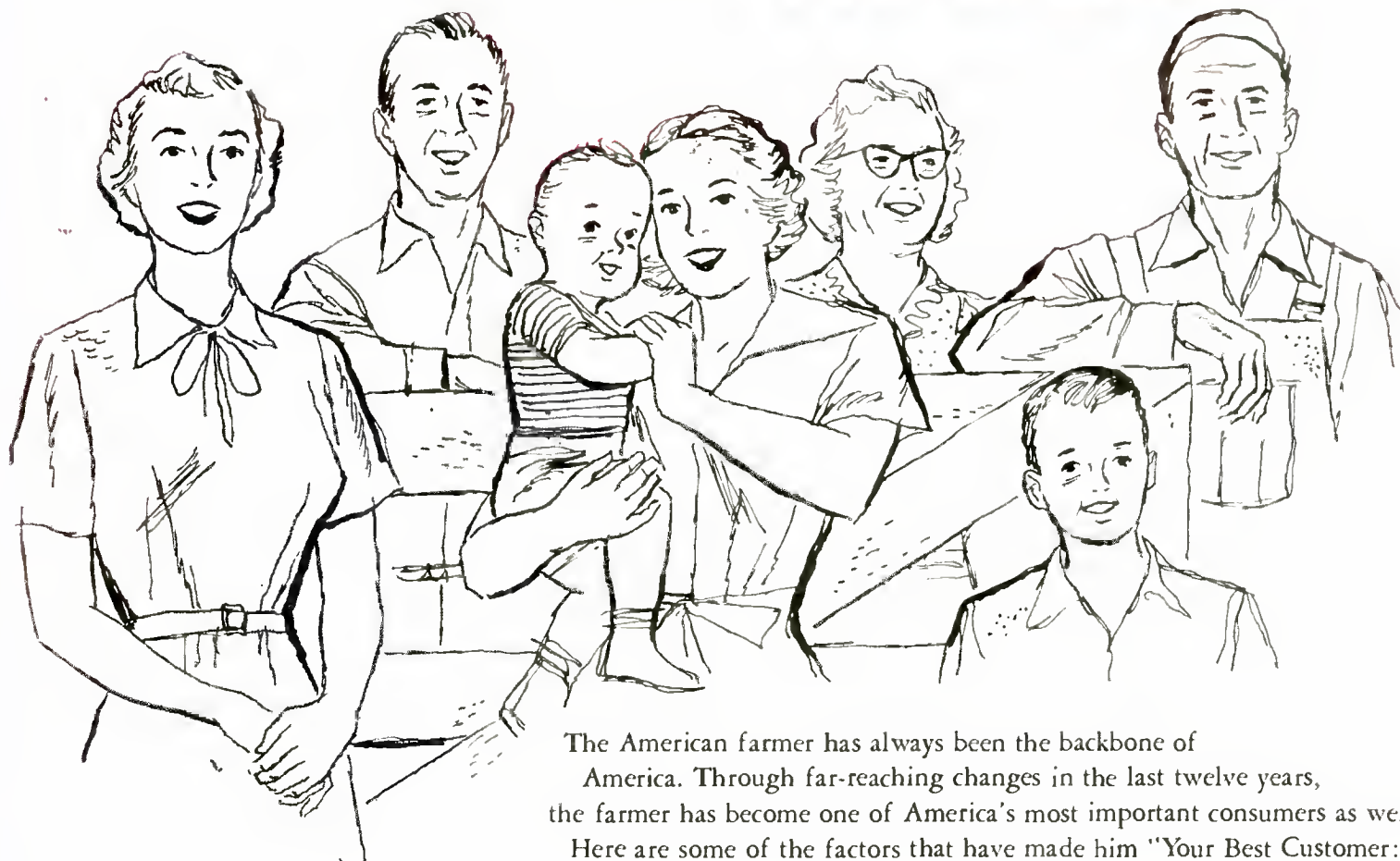
available reliable basic information for the purpose of establishing a realistic price structure."

We like the idea. Why should broadcasters find it necessary to fly by the seat of their pants when trying to decide how much to charge the advertiser? Why should rates be arbitrary? Why shouldn't the advertiser have the satisfaction of knowing that the price he is paying for TV time has a "realistic price structure" basis?

It's your move, NARTB!



# BACKBONE OF AMERICA



The American farmer has always been the backbone of America. Through far-reaching changes in the last twelve years, the farmer has become one of America's most important consumers as well. Here are some of the factors that have made him "Your Best Customer:"

In 1940 income from farming was less than \$11 billion; in 1951 it was \$37.5 billion.

In 1950 the farmer's purchases of consumer merchandise were 2½ times what they were in 1940.

In 1940 total farm assets were \$54 billion. By 1951 they were \$153 billion. In this same period, mortgages, in relation to assets, were reduced 67%.

In 1940 the spendable cash held by farm families was \$4 billion; in 1951 it was nearly \$20 billion—\$3,178 per family—many times the liquid assets of the average city dweller.

These are just a few of the statistics that illustrate how important it is to reach the rural market—your best customer. In WLW-Land, WLW radio reaches more of them more often for less than any other medium. Ask to see the WLW story of "Your Best Customer".



**WLW**

**The Nation's Station**

# ELECTED!



**BY THE PUBLIC** who have given us better ratings than ever —against tough competition.



**BY NATIONAL SPOT ADVERTISERS** who have spent more money with us in the first ten months of 1952 than in any other similar period in our history.



**BY LOCAL ADVERTISERS**

who spend more money on WWDC than any other radio station in the Washington area.

## WWDC

The sales result station  
in the nation's capital.

REPRESENTED BY JOHN BLAIR & COMPANY

